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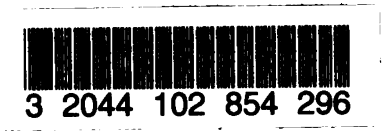
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SCHOOL COMPOSITION:

BEING

ADVANCED LANGUAGE-LESSONS FOR GRAMMAR SCHOOLS.

BY

WILLIAM SWINTON, A. M.,

AUTHOR OF "LANGUAGE PRIMER," "LANGUAGE LESSONS," "PROGRESSIVE GRAMMAR," ETC.

NEW YORK:
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PREFACE.

This little book is not an addition to the already large number of Rhetorics and other works on the theory and mysteries of style. It is strictly a manual for school-work, and has been made with special reference to the rational remodeling recently accomplished, or now in the way of being accomplished, in the Courses of Study in our public schools, — a remodeling in which Language-training for the first time receives the attention that is its due. The writer trusts that inquiring teachers will find it in harmony with their views and aims.

In the plan here adopted, composition is begun with the very commencement of the study, and is carried on *pari passu* with the development of rules and principles. It is a matter of common experience that children's power of producing, in an empirical way, is much in advance of their knowledge of the rationale of writing; hence, in the present work, pupils are not kept back from the improving exercise of actual composition until they have mastered the complicated details of rhetorical theory. It should be added, however, that the demands made on the scholar will not be found beyond his powers. He is provided with the material to work on, and his attention is limited to the process of building this material into shape, — the author's conviction being that training in the Art of Expression is as much as can wisely be aimed at in school composition. Pupils must first be taught *how to write at all*, before they can be shown how to write *well*, — a maxim that has never been out of mind in the making of this book.

With this view the present manual has been divided into Five Parts: —

In Part I. the scholar is initiated into the construction and combination of sentences, — under which head a great variety of practical exercises will be found.

In Part II. it is sought to extend his resources of expression by accustoming him to vary both the structure and the phraseology of sentences.

Part III. is an application of the principles already learned to easy composition exercises from OUTLINES.

In Part IV. what can advantageously be taught to boys and girls respecting STYLE is presented in a form which the author hopes will be found both fresh and fruitful.

Part V. deals with the composition of Themes and Essays, on models adapted to a fair estimate of the pupil's capacity.

It has seemed to the writer that there is room for a school manual of prose composition of medium size, arranged on a simple and natural plan, and designed, not to teach the theory of style and criticism, but to give school children between the ages of twelve and fifteen a fair mastery of the art of writing good English, for the ordinary uses of life. Such he has endeavored to make the present book.

WILLIAM SWINTON.

The acknowledgments of the author are especially due to the following works: —

English Prose Composition, by JAMES CURRIE. Edinburgh.

Cornwall's Young Composer. London.

Dalgleish's English Composition. Edinburgh. [The chapter on the Analysis of Style is, in the main, an adaptation from this work.]

Armstrong's English Composition. [The abstracts of Themes in Part V. are, in the main, an adaptation from this work.]

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SCHOOL COMPOSITION.

INTRODUCTION.

1. WE are now to begin the most useful and most beautiful of all studies, — the art of expressing our thoughts on paper, the art of writing good English.

2. This art is called COMPOSITION. It treats of the construction of sentences, and of the arrangement of sentences into a series called a Theme.

3. A thought may be expressed in different ways. So the sentence may be, —

1. *Affirmative*; as, Life is short.
2. *Negative;* as, Man shall not live by bread alone.
3. *Imperative;* as, Sound the loud timbrel.
4. *Interrogative;* as, Who saw the sun to-day?
5. *Exclamatory;* as, What a piece of work is man!

4. A sentence consists of two essential parts, — SUBJECT and PREDICATE.

5. The SUBJECT is that part of a sentence which names the thing spoken of; the PREDICATE, that which asserts something of the subject; as, *Little drops of water* (sub.) *make the mighty ocean* (pred.).

6. No collection of words is a sentence unless it contains both a subject and a predicate, and expresses a complete thought.

7. A collection of words in a sentence containing a subject and a predicate, but not expressing a complete thought, is called a CLAUSE; as, *When spring returned,* the campaign was begun.

8. A combination of words forming an element of a sentence, but not containing subject or predicate, is a PHRASE.

9. There are two main classes of phrases:

1. The Prepositional phrase, introduced by a preposition.
2. The Participial phrase, of which the key-word is always a participle.

Prepositional.	Participial.
Persons *of a quarrelsome disposition* are dangerous associates.	The vessel, *having encountered a storm*, was completely wrecked.
Beneath the lowest deep, a lower deep, still threatening to devour me, opens wide.	Beneath the lowest deep, a lower deep, *still threatening to devour me*, opens wide.

☞ *Change these* EXPRESSIONS *into full sentences:*

1. Two and two .....
2. Lead is many times as heavy .....
3. As soon as morning dawned .....
4. That all men should think alike on any subject .....
5. When Franklin's kite reached the thunder-cloud .....
6. The rain having continued without intermission .....

10. Sentences are of three kinds: SIMPLE, COMPLEX, and COMPOUND.

11. In beginning the work of composition-writing observe the following points:—

I. TERMINAL MARKS. Use a period (.) at the end of every complete statement; a point of interrogation (?) at the end of a direct question; and a point of exclamation (!) at the end of every exclamatory sentence.

II. A period is used after every abbreviation: as, "G. Washington"; "C. O. D."

III. A period is used after a title or heading, and after an address, and a signature; as, "Milton's Paradise Lost." "Chapter III." "A. T. Stewart, Broadway, New York."

IV. CAPITALS. A Capital letter should begin,—

1. The first word of every sentence.
2. The first word of every line of poetry.
3. The first word of every direct quotation.
4. All proper nouns, and adjectives derived from them.
5. Names of things used as persons.
6. Names of the days of the week, and of the months of the year; but not of the seasons.
7. All words used as titles, or particular names.
8. Names of the Supreme Being, and generally a personal pronoun that refers to Him.
9. The pronoun *I*, the interjection *O*, and single letters forming abbreviations should be capitals.

PART I.

THE CONSTRUCTION OF SENTENCES.

CHAPTER I.

THE SIMPLE SENTENCE.

I.—Nature of the Simple Sentence.

12. A **Simple Sentence** consists of a single statement, and contains but one subject and one predicate; as, *Steam has changed the face of the world.*

13. A simple sentence can consist of only *words* or *phrases;* because, if a *clause* or another *member* were introduced, the sentence would contain more than one subject and predicate, and would, therefore, *not* be a simple sentence.

14. A sentence may contain almost any number of *words* and *phrases,* and it will still be simple, provided it has but one thing spoken about (*subject*), and makes but one statement (*predicate*).

15. Each of the following sentences is a simple sentence:

1. Birds	fly.
2. Some birds	fly swiftly.
3. Some birds of prey	fly very swiftly.
4. Some birds of prey, having secured their victim,	fly with it very swiftly to their nests.

*** In the first example, we have the simplest form of the simple sentence. It consists of the subject and predicate, without any modifying words or phrases. In the three sentences following the subject and the predicate are enlarged, or expanded, by the gradual addition of certain particulars. The first sentence is a sort of skel-

eton; in the succeeding sentences this skeleton becomes clothed with flesh. Each of these sentences is a simple sentence, because each contains but one subject and one predicate.

16. Sentence 4 may be expressed thus:

Some birds of prey, when they have secured their victim, fly with it very swiftly to their nests.

*** Keeping in mind that a simple sentence can contain but one subject and one predicate, we plainly see that this cannot be a simple sentence, for the reason that it contains two subjects and two predicates. The first subject is *birds;* its predicate is *fly.* The second subject is *they;* its predicate is *have secured.* It is a complex sentence. In a complex sentence one or more of the statements or propositions hinges, or depends, on the other, called the principal proposition.

Principal Statement ... { Some birds of prey fly with it (their victim) very swiftly to their nests.
Subordinate Statement ... When they have secured their victim.
Connective ..... *When.*

17. Let us now change Sentence 4 into still another form:

Some birds of prey secure their victim, and then fly with it very swiftly to their nests.

*** In this form the sentence cannot be simple, because it contains more than one subject and one predicate. And it cannot be complex, because each of the members is independent. It is therefore a *Compound Sentence.*

EXERCISE I.

A.

Supply appropriate subjects, so as to make complete SIMPLE SENTENCES.

EXAMPLE.

..... *is the organ of sight.* The eye is the organ of sight.

1. ..... is the organ of sight.
2. ..... embalmed the bodies of their dead.
3. ..... supplies us with tea.
4. ..... is the most useful metal.
5. ..... indicates the approach of winter.
6. ..... is called a limited monarchy.
7. ..... preached a fine sermon.
8. ..... were patriots.

B.

Supply appropriate predicates, so as to make complete SIMPLE SENTENCES.

EXAMPLE.

General Wolfe ..... General Wolfe fell, gallantly fighting, on the Plains of Abraham.

1. General Wolfe .....
2. Harnessed to a sledge, the reindeer .....
3. The British Parliament .....
4. The great circle dividing the earth into the Northern and Southern hemispheres .....
5. Covered with wounds, the gallant soldier .....
6. On Christmas-eve of the year 1775, Washington, having resolved to attack the British .....
7. The art of printing .....
8. The vapor-laden clouds, striking high mountain-peaks .....

Practical Exercise in Composing.

NOTE. — It is intended that pupils shall begin the actual work of writing from the very outset, and that *practice* shall be carried on step by step with *theory*.

Write a short composition from the following outline. Subject, — "THE CAMEL." *Underline the* SIMPLE SENTENCES.

Outline..
- *Where found*.....Dry countries of Asia and Africa.
- *Description*.....Size, hump, color, coat, hoof.
- *Habits*.....Its food, drink, docility, etc.
- *Uses*.....For traveling — caravans — milk. How adapted to desert countries.

☞ Exchange papers for criticism, asking the following questions:

1. Is each sentence a simple sentence?
2. Does the composition contain any errors in spelling?
3. In capitalizing?

---

2. — Punctuation of the Simple Sentence.

18. Punctuation is the art of indicating, by means of points, what elements of a sentence are to be conjoined, and what separated, in meaning.

19. The points made use of for this purpose are:

The Period	.
The Comma	,
The Semicolon	;
The Colon	:
The Dash	—

20. The occasional points — the use of which is sufficiently indicated by their names — are:

The mark of Interrogation	?
The mark of Exclamation	!
Quotation marks	" "
Parentheses	( )

21. GENERAL RULE. — **In simple sentences the only points ever used are the terminal mark** (*period, marks of interrogation and of exclamation*) **and the comma.**

The following are the principal rules for punctuating simple sentences:

1. A simple sentence in which the parts are arranged in their natural order usually requires no comma; as, 1. *His garden is gay with flowers.* 2. *But I must introduce my readers to the inside of a New England cottage.*

2. Co-ordinate words are separated from each other by commas, except when they are only two in number, and joined by a conjunction; as, 1. *This calm, cool, resolute man presented a noble example of daring.* 2. *This cool and resolute man presented*, etc.

3. An appositional expression is generally marked off by a comma; or, if parenthetical, by two commas; as, 1. *At Zama the Romans defeated Hannibal, perhaps the greatest general of antiquity.* 2. *Hannibal, perhaps the greatest general of antiquity, was defeated by the Romans at Zama.*

4. An adjective phrase is marked off by a comma; or, if parenthetical, by two; as, 1. *Having completed their arrangements for the work of the morrow, they retired to snatch a few hours' repose.* 2. *The Indian monarch, stunned and bewildered, saw his faithful subjects falling around him.* **But if the phrase is restrictive, no comma is required**; as, *A city set on a hill cannot be hid.*

5. Adverbial phrases on which any stress is laid, either by transposition or otherwise, and adverbs having the force of phrases (*however, therefore, indeed*, etc.), **are separated from the rest of the sentence by commas**; as, 1. *In spite of all difficulties, they resolved to make the attempt. They resolved, in spite of all difficulties, to make the attempt.*

2. *In truth, I am wearied of his importunities. I am, in truth, wearied of his importunities.* 3. *The signal being given, the fleet weighed anchor.*

6. Adverbs and adverbial phrases occurring in their natural place in a sentence, and without any stress being laid on them, are not marked off by commas; as, 1. *The judge therefore ordered his release.* 2. *They proceeded with all due caution to examine the premises.*

7. A succession of co-ordinate phrases is separated by commas; as, 1. *Our house is beautifully situated about three miles from town, close by the road.* 2. *At daybreak, the combined fleets were distinctly seen from the Victory's deck, formed in a close line of battle ahead, about twelve miles to leeward, and standing to the south.*

8. The noun of address is marked off by a comma, or by commas; as, 1. *My son, forget not my law.* 2. *Tell me, my friend, all the circumstances.*

EXERCISE 2.

Point the following SIMPLE SENTENCES:

1. Franklin was blessed with a sound understanding an intrepid spirit a benevolent heart.
2. Mr. Speaker I rise to move the second reading of this bill.
3. Goldsmith the author of the "Deserted Village" wrote with perfect elegance and beauty.
4. I returned slowly home my head a little fatigued but my heart content.
5. In 1799 having previously returned to Mount Vernon Washington was gathered to his fathers.
6. Nevertheless strange stories got abroad.
7. Our dear friend the general in his last letter mortified me not a little.
8. He was reserved and proud haughty and ambitious.
9. She was moreover full of truth kindness and good-nature.
10. In carrying a barometer from the level of the Thames to the top of St. Paul's Church in London the mercury falls about half an inch marking an ascent of about five hundred feet.

Practical Exercise in Composing.

Composition from Outline.

Write a composition of not less than ten sentences on the subject of "TREES."

Outlines.

1. State the division of trees into forest and fruit trees, and tell the difference between these two kinds.
2. Name the various kinds of forest-trees growing in your part of the country.
3. Name the various kinds of fruit-trees cultivated in your part of the country.
4. What is a forest? an orchard?
5. What is lumber? timber?
6. Tell the various uses of wood.
7. Mention important trees in different parts of the world, and state what people get from them.

☞ When the compositions are written, the pupils should exchange papers, and criticise as before, asking the following questions:

1. Does each sentence begin with a capital and end with a period?
2. Are there any errors of spelling?
3. Are there any errors of grammar?
4. Can any improvements be made?

TEACHER'S NOTE. — One or more of the compositions may be placed on the blackboard for class criticism.

---

3. — Construction of Simple Sentences.

22. It is a very pleasant and profitable exercise to combine a number of separate statements into a well-constructed simple sentence. The following is an exemplification of the mode of doing this:

EXAMPLE 1.

Separate Statements...

1. Shakespeare was born at Stratford-on-Avon. 1564
2. Shakespeare was a dramatist.
3. He was an English dramatist.
4. He was a great dramatist.
5. He was born in the year 1564.
6. He was born during the reign of Queen Elizabeth.

Combined.....

"In the year 1564, during the reign of Queen Elizabeth, Shakespeare, a great English dramatist, was born at Stratford-on-Avon."

23. EXPLANATION. — The scholar will notice that in the constructed sentence all the elements contained in each of the separate statements are woven together into one whole.

Statement 1 is the principal statement, or skeleton sentence, — "Shakespeare was born at Stratford-on-Avon."

Statement 2 contributes to the constructed sentence a single word, — the term "dramatist." It is placed in juxtaposition with the subject, *Shakespeare*, and in apposition with it.

Statement 3 furnishes also a single word, — "English," which we join as a qualifier to "dramatist."

Statement 4 adds the epithet "great."

Statement 5 appears in the form of a phrase, "in the year 1564," which we insert as a modifier of the predicate *was born*.

Statement 6 is condensed into another phrase, — "during the reign of Queen Elizabeth."

EXAMPLE 2.

Separate Statements....
There lay floating on the ocean an immense irregular mass.
This mass was several miles off.
Its top and points were covered with snow.
Its centre was of a deep indigo color.

Combined.....
"Several miles off, there lay floating on the ocean an immense irregular mass, its top and points covered with snow, and its centre of a deep indigo color."

24. The separation of a simple sentence into the different statements that are implied in it is called *Analysis*. It is the opposite of Synthesis.

EXAMPLE.

Logwood, one of the most common dyestuffs, is the substance of a tree found at Campeachy Bay and in the West Indies.

Analysis ...
1. Logwood is the substance of a tree.
2. Logwood is one of the most common dyestuffs.
3. The tree is found at Campeachy Bay.
4. The tree is found in the West Indies.

☞ *Analyze the following* SIMPLE SENTENCES:

1. The animal kingdom is divided into four great classes, called sub-kingdoms.
2. The silkworm's web is an oval ball, called a cocoon, consisting of a single thread wound round and round.
3. Gesler, to try the temper of the Swiss, set up the ducal hat of Austria on a pole in the market-place of Altdorf.

*** In the following exercise a number of circumstances are stated separately, which the pupil must combine into one simple sentence. The subject and the predicate are in every case contained in the first sentence of the group of constituent elements; of the others just so much is to be retained as is necessary to establish a correct and clear connection.

EXERCISE 3.

Combine the following statements into SIMPLE SENTENCES:

1. The electric telegraph has greatly facilitated business.
   It has done so by bringing distant parts of the world into instant communication.
   The electric telegraph was invented by Professor Morse.
   Professor Morse was an American.
2. The next morning the battle began in terrible earnest.
   The next morning was the 24th of June.
   The battle began at daybreak.
3. Columbus returned to Spain in 1493.
   He had spent some months in exploring the delightful regions.
   These regions had long been dreamed of by many.
   These regions were now first thrown open to European eyes.
4. I received a letter.
   It was a cheerful letter.
   It was a hopeful letter.
   It was full of lively descriptions of camp life.
   It was full of lively descriptions of marches.
   It was full of lively descriptions of battles.

25. It is quite probable that the scholar, in combining the statements into sentences, may have con-

structed some other kind of sentence than the *simple* sentence. Remember,

1. That a simple sentence can consist of only Words and Phrases.

2. That if a sentence contains more than one finite verb, it is not a simple sentence.

NOTE. — A Finite Verb is a verb in any other mood than the Infinitive.

26. A pupil, in combining the statements of Group 1, in the last exercise, constructed the following sentence:

"The electric telegraph, which *was invented* by Professor Morse, an American, has greatly facilitated business, by bringing distant parts of the world into instant communication."

EXPLANATION. — This is not a simple sentence, because it has two finite verbs, — "was invented" and "has facilitated." The words, "which was invented by Professor Morse, an American," form a *clause*, the connective being the relative pronoun *which*, and the whole is a complex sentence. The manner of making it a simple sentence is to reduce the *clause* to a *phrase*. This is done by omitting the connective and turning the finite verb into a participle, thus:

CLAUSE: "Which was invented by Professor Morse."
PHRASE: "Invented by Professor Morse."

Making this change, we have the following simple sentence:

"The electric telegraph, invented by Professor Morse, an American, has greatly facilitated business, by bringing distant parts of the world into instant communication."

27. The following wrong combinations of Sentence 3 were made:

1. "Columbus returned to Spain in 1493, having spent some months in exploring the delightful regions *which had* long *been dreamed of* by many, and *were* now first *thrown* open to European eyes."

EXPLANATION. — This is not a simple sentence, because it contains more than one finite verb: it is a complex sentence, because, in addition to one principal statement, it has two dependent statements (clauses).

2. "Columbus spent some months in exploring the delightful regions long dreamed of by many, and now first thrown open to European eyes, and he returned in 1493."

EXPLANATION. — This is a compound sentence, because it has two independent statements. Besides, it does not put the matter in the right way. The principal statement is contained in the first proposition, — "Columbus returned to Spain in 1493"; all the other circumstances are to be brought in as *adjuncts* of that. The correct form of the sentence is:

"Columbus returned to Spain in 1493, having spent [or *after spending*] some months in exploring the delightful regions long dreamed of by many, and now first thrown open to European eyes"; or, "Having spent some months in exploring the delightful regions long dreamed of by many, and now first thrown open to European eyes, Columbus in 1493 returned to Spain."

EXERCISE 4.

Combine the following groups of statements each into a single SIMPLE SENTENCE. ☞ *Be very careful that it is a* SIMPLE SENTENCE.

1. Alexander saw himself lord of all Western Asia.
   He saw himself such at the age of twenty-five.
   He had defeated the Persians.
   They were defeated in the great battles of Issus, Granicus, and Arbela.

2. The Romans heard of the fertile island called Britain.
   The Romans were then the most powerful people in the world.
   The Romans were then the most civilized people in the world.
   They had conquered Gaul, or France.
   Britain lay on the other side of the sea to the northwest.

3. We diverged toward the prairie.
We left the line of march.
We traversed a small valley.

4. Peter III. reigned but a few months.
Peter was deposed by a conspiracy of Russian nobles.
This conspiracy was headed by his own wife Catherine.
Catherine was a German by birth.
Catherine was a woman of bold and unscrupulous character.

28. When a simple sentence contains modifying phrases, a variety of changes in the arrangement of its parts may be made. Thus the sentence,

"The blooming maiden went out early in the morning, with light steps, into the garden,"

may be arranged in several ways. Thus:

1. Early in the morning the blooming maiden went out, with light step, into the garden.
2. With light step the blooming maiden went out into the garden early in the morning.
3. The blooming maiden went out, with light step, into the garden early in the morning.
4. The blooming maiden, with light step, went out into the garden early in the morning.
5. The blooming maiden went out into the garden early in the morning with light step.
6. Out into the garden, with light step, went the blooming maiden early in the morning.

*** This by no means exhausts the number of changes that may be made in the arrangement.

29. The particular place that any phrase should occupy will generally depend on the sense intended; hence phrases should usually be placed beside the parts of the sentence they are designed to modify.

30. Adverbial phrases, however, may readily be placed in any part of the sentence, and taste is to be exercised in putting such phrases in the *best* place, — where they will fit in most neatly.

31. PRACTICAL DIRECTION. — **When a sentence contains a number of phrases, do not group them**

together in any one part, — as at the beginning, or the end, or in the middle, — but distribute them in such a way that the sentence shall be agreeable to the ear.

ILLUSTRATION.

"We were becalmed for two weeks in the Pacific in a ship almost destitute of provisions."

The three phrases in this sentence are placed together after the verb. If we take the adverbial phrase, "for two weeks," and use it to introduce the sentence, the statement will be much more neatly expressed. Thus:

"For two weeks we were becalmed in the Pacific, in a ship almost destitute of provisions"; *or*, "We were, for two weeks, becalmed," etc.

32. As another illustration, take one of the sentences we have already had: "Columbus returned to Spain in 1493, having spent some months in exploring the delightful regions long dreamed of by many, and now first thrown open to European eyes."

We might vary the structure thus:

In 1493 Columbus returned to Spain, having spent, etc.; *or*,
Columbus in 1493 returned to Spain, having spent, etc.; *or*,
Columbus, having spent some months in exploring the delightful regions long dreamed of by many, but now first thrown open to European eyes, returned to Spain in 1493.

33. When you have varied the expression of such sentences, ask yourself,

Which construction is most *clear?*
Which is most *neat?*
Which is most *harmonious?*

EXERCISE 5.

Combine the following groups of statements each into SIMPLE SENTENCES. *Try the sentence in various orders, and tell which construction you prefer, and why:*

1. The president called a meeting.
   It was a meeting of his cabinet.
   The meeting was called suddenly.
   It was called late at night.
   It was at the suggestion of Adams it was called.
   The purpose of its calling was to deliberate on the relations with France.

2. The Romans defeated Hannibal.
   He was perhaps the greatest general of antiquity.
   It was at Zama they defeated him.

3. I went on a vacation trip to the country.
   It was at the close of last term I went.
   I was tired out with hard study.

4. We came to a spacious mansion of freestone.
   The mansion was built in the Grecian style.
   We did so after riding a short distance.

5. A fine lawn sloped away from the mansion.
   This lawn was studded with clumps of trees.
   These clumps were so disposed as to break a soft, fertile country into a variety of landscapes.

6. Glue is made of refuse horses' hoofs, parings of hides, and other similar materials.
   These are boiled down to a thick jelly.
   The thick jelly is repeatedly strained.
   This is done so as to free it from all impurities.

7. In China there are a great many tea-farms.
   These are generally of small extent.
   They are situated in the upper valleys.
   They are situated on the sloping sides of the hills.

8. Heavy articles were generally conveyed from place to place by stage-wagons.
   They were thus conveyed on the best highways.
   This was the case in the time of Charles the Second.

9. Bruce sent two commanders.
   The war between the English and Scotch still lasted.
   He sent the good Lord James Douglas.
   He also sent Thomas Randolph, Earl of Moray.
   These men were great commanders.
   They were to lay waste the counties of Northumberland and Durham.
   They were to distress the English.

10. Sugar is a sweet crystallized substance.
It is obtained from the juice of the sugar-cane.
The sugar-cane is a reed-like plant, growing in most hot climates.
It is supposed to be originally a native of the East.

11. Alexander became a man.
He became a strong man.
He became an effectual man.
He became a man able to take care of himself and of his kingdom too.
He became all this in due time.

12. Coral is a secretion from the body of an animal.
This animal is very low in the scale of creation.
It is called a polyp.

13. Goldsmith was vain.
He was sensual.
He was frivolous.
He was profuse.
He was improvident.
All this he was according to Macaulay.

14. The clustered spires of Frederick stand.
They stand up from the meadows rich with corn.
They stand clear in the cool September morn.
Frederick is green-walled by the hills of Maryland.

EXERCISE 6.

Transpose the phrases in the following sentences without altering the sense:

1. That morning he had laid his books as usual on his desk in the school-room.

2. At the dawn of day she ascended the hill with a merry heart, in company with her brother.

3. Swallows in the autumn migrate into warmer climates.

4. He reads every morning after breakfast regularly ten pages of Cicero.

5. What sculpture is to a block of marble, education is to the human soul.

Practical Exercise in Composing.

Write a composition from the following outlines:

MY NATIVE TOWN.

1. WHERE IT IS. — In what country and State, — on what river, or near what noted natural object: ocean, lake, river, mountain, etc. Is it a great city? If not, how far, and in what direction, is it from a large city?

2. SIZE. — Number of inhabitants. — Is it increasing in size, or stationary? What makes it grow? What makes it remain stationary?

3. CONNECTIONS WITH OTHER PLACES. — Steamers — Railroads. How long have the railroads been built? What new lines are building?

4. STREETS. — Which are the principal ones? Name and locate the public buildings, — colleges, schools, churches, banks, hotels, etc.

5. OCCUPATIONS OF THE INHABITANTS. What leading industry, if any, is pursued? Way in which most of the people gain a livelihood.

6. SURROUNDING SCENERY. — Description of fine views, — forest, mountain, river.

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CHAPTER II.

THE COMPLEX SENTENCE.

I.—Nature of Complex Sentences.

34. A **Complex Sentence** is a sentence in which two or more simple statements are combined, so that one is principal, and one or more are subordinate.

35. The dependent, or subordinate, statements are called CLAUSES.

36. There are three kinds of clauses:

1. Adjective Clause.
2. Adverbial Clause.
3. Noun Clause.

37. An **Adjective Clause** is equivalent to an adjective, and limits nouns just as adjectives do. It is generally joined to the principal statement by the relative pronouns *who, which, that,* or by relative adverbs, as *where, when, why.*

ILLUSTRATIONS.

1. The poet *that* [or *who*] *wrote* "Paradise Lost" sold it for five pounds.

EXPLANATION. — *That wrote* "Paradise Lost" is an adjective clause, connected with the principal statement, *the poet sold it for five pounds,* by means of the relative *that* [or *who*]. The clause limits the subject *poet.*

2. De Soto discovered a great river, *which the Indians named Mesa-seba.*

EXPLANATION. — *Which the Indians named,* etc., is an adjective clause, introduced by *which,* and limiting the object *river.*

3. She is far from the land *where her young hero sleeps.*

EXPLANATION. — *Where her young hero sleeps* is an adjective clause, introduced by the relative adverb *where,* and limiting the noun *land.*

4. Avenge, O Lord, thy slaughtered saints, *whose bones*
Lie scattered on the Alpine mountains cold;
Even them *who kept thy truth of old.*

EXPLANATION. — *Whose bones,* etc., is an adjective clause, limiting the noun *saints. Who kept,* etc., is an adjective clause, limiting the pronoun *them.*

☞ *Complete the following* COMPLEX SENTENCES *by supplying adjective clauses:*

1. Chemistry is the science .....
2. The whale is the largest of all the animals .....
3. The reason ..... is because the earth turns on its axis.
4. We saw the spot .....
5. The soul is dead .....
6. The day will come .....

38. An **Adverbial Clause** is a clause which is equivalent to an adverb. It limits a verb, an adjective, or an adverb, and denotes the various circumstances of place, time, cause, degree, manner, consequence, etc. It is joined to the principal statement by a subordinate conjunction, or by a relative adverb.

Reference Table of Adverbial Clause Connectives.

Adverbial Clause of

- I. PLACE ..... Where, whither, whence.
- II. TIME ..... When, while, whenever, till, until.
- III. MANNER.
  1. Likeness — as, as if.
  2. Comparison — as (much) as, than.
  3. Effect — (so) that.
- IV. CAUSE....
  1. Reason — because, since, for.
  2. Purpose — (in order) that, lest.
  3. Condition — if, unless.
  4. Concession — though.

ILLUSTRATIONS.

1. *When Columbus had finished speaking,* the sovereigns sank upon their knees.

EXPLANATION. — *When Columbus,* etc., is an adverbial clause of time, introduced by the relative adverb *when,* and limiting the principal predicate, *sank on their knees.*

2. *If you wish to be well,* you must live temperately.

EXPLANATION. — *If you wish,* etc., is an adverbial clause (condition), introduced by the subordinate conjunction *if.*

3. Fools rush in *where angels fear to tread.*

EXPLANATION. — *Where angels,* etc., is an adverbial clause (place), introduced by the relative adverb *where.*

4. The ostrich is unable to fly, *because it has not wings in proportion to its body.*

EXPLANATION. — *Because it has,* etc., is an adverbial clause (reason), introduced by the subordinate conjunction *because.*

5. A bird flies swifter *than a horse can run.*

EXPLANATION. — *Than a horse,* etc., is an adverbial clause (comparison), introduced by the subordinate conjunction *than.*

☞ *Complete the following* COMPLEX SENTENCES *by supplying adverbial clauses:*

1. We must gain a character for truthfulness and diligence *if* .....
2. The pursuit did not cease *till* .....
3. The example of one she loved had more influence with her *than* .....
4. Though ..... the Laplanders keep themselves warm in their snow huts.
5. The ground is never frozen in Palestine, *as* .....
6. ..... (*time*) Washington retired to Mount Vernon.
7. The camel is called the "ship of the desert," (cause) .....
8. ..... an eclipse is produced.

39. The *Noun Clause* is a clause that is equivalent to a noun; hence it may be subject or object of a complex sentence. It is generally introduced by the

interrogative pronouns *who* or *what*, or by a relative adverb, or by a subordinate conjunction.

ILLUSTRATIONS.

1. *When letters first came into use* is uncertain. [Noun clause, subject of *is*.]

2. Socrates proved *that virtue is its own reward.* [Noun clause, object of *proved*.]

3. "Tell me not in mournful numbers
Life is but an empty dream."

[Noun clause, the introductory conjunction *that* being understood : object of *tell*.]

☞ *Complete the following* COMPLEX SENTENCES *by supplying noun clauses :*

1. It is very amusing to watch the spider and see .....
2. Every child knows .....
3. We cannot tell .....
4. Look at the elephant : did you ever wonder ..... ?
5. ..... has long been accepted as one of the fundamental truths of astronomy.
6. As was foreseen, the judge decided .....

Practical Exercise in Composing.

Read aloud the following piece, and make an abstract from memory. ☞ *Underline any* COMPLEX SENTENCES *that you may write.*

PLEASANT REWARD OF CANDOR.

A certain Spanish duke having obtained leave of the King of Spain to release some galley-slaves, went on board the galley at Barcelona, where the prisoners were chained at their work. Passing through the benches of slaves at the oar, he asked several of them what their offenses were. All excused themselves, — one saying that he was put there out of malice, another by the bribery of a judge ; but all unjustly. Among the rest was a sturdy little fellow, whom the duke asked what *he* was there for. "Sir," said he, "I cannot deny that I am justly sent here ; for I wanted money, and so I took a purse upon the highway to keep me from starving." When he heard this, the duke, with a little stick he had in his hand, gave the man two or three

little blows on the shoulders, saying, "You rogue, what are you doing among so many honest men? Get you gone out of their company." So he was freed, and the rest of the gang remained there still to tug at the oar.

☞ Exchange papers for correction.

2.—Punctuation of the Complex Sentence.

40. The following are the principal rules for punctuating complex sentences:

1. The rules for simple sentences apply to the grand divisions of a complex sentence, that is, to the principal member and to the subordinate clauses.

2. A short and closely dependent clause is not separated from the principal proposition; as, (a.) *Be ready when I give the signal.* (b.) *It is a well-known fact that the earth is nearly round.*

3. Adverbial clauses, especially when they introduce a proposition, are generally marked off by the comma; as, (a.) *While the world lasts, fashion will continue to lead it by the nose.* (b.) *As my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet.*

4. Adjective clauses are marked off from their principals by commas, except when they are restrictive; as, (a.) *Franklin, who became a great statesman and philosopher, was in youth a poor printer's boy.* (b.) *The friar pointed to the book that he held, as his authority.*

5. Parenthetical clauses are to be marked off by commas; as, *The project, it is certain, will succeed.*

6. When the grand divisions are long, and the parts are separated by commas, the semicolon may be used to divide the grand divisions; as, *When snow accumulates on the ground in winter, it is useful in keeping the earth at a moderate degree of cold; for where the snow lies the temperature of the ground beneath seldom falls below the freezing-point.*

7. A formal quotation is enclosed in quotation-marks, and preceded by a colon; as, *His defense is:* "*To be robbed, violated, oppressed, is their privilege.*" **When the quotation forms a part of the narrative, it may be preceded by a comma**; as, *To a tribune who insulted him, he replied,* "*I am still your emperor.*"

EXERCISE 6.

Point the following COMPLEX SENTENCES:

1. As we were the first that came into the house so we were the last that went out of it being resolved to have a clear passage for our old friend whom we did not care to venture among the jostling of the crowd.
2. Thousands whom indolence has sunk into contemptible obscurity might have attained the highest distinctions if idleness had not frustrated the effect of all their powers.
3. Forbes in his Oriental Memoirs when speaking of the age of such trees states that he smoked his hookah under the very banian beneath which part of Alexander's cavalry took shelter.
4. The horse tired with his journey was led into the stable.
5. Though deep yet clear though gentle yet not dull
   Strong without rage without o'erflowing full.

3.—Synthesis of Complex Sentences.

41. Two or more statements may be put together into one complex sentence, by making one statement the leading, or principal, proposition, and the other statement, or statements, dependent upon it.

EXAMPLE 1.

Separate Statements..
1. Coffee was unknown in this country a few centuries ago.
2. It is now in general use as a beverage.

Combined ..... Coffee, which is now in general use as a beverage, was unknown in this country a few centuries ago.

EXPLANATION. — The sentence might have been put together in this way: "Coffee was unknown in this country a few centuries ago; but it is now in general use as a beverage." This is a perfectly proper sentence, but it is *compound*, not complex. It is compound, because it contains two *independent* propositions.

EXAMPLE 2.

Separate Statements..
Along the La Plata are extensive plains.
They are covered with grass.
These plains are called pampas.
Great herds of cattle roam over these pampas.
Great herds of horses roam over them.

Combined ..... { Along the La Plata are extensive grass-covered plains called pampas, over which roam vast herds of cattle and horses.

42. The separation of a complex sentence into the different propositions of which it is composed is called *Analysis.*

EXAMPLE.

The elephant, which in size and strength surpasses all other land animals, is a native both of Asia and Africa.

Analysis.. {
1. The elephant surpasses all other land animals in size.
2. The elephant surpasses all other land animals in strength.
3. The elephant is a native of Asia.
4. The elephant is a native of Africa.

☞ *Separate the following* COMPLEX SENTENCES *into the different propositions they contain:*

1. Animals of the cat kind are distinguished chiefly by their sharp claws, which they can hide or extend at pleasure.

2. The plant samphire always grows in certain places on the sea-shore, which are never covered by the sea.

3. As they approached the coast, they saw it covered with a multitude of people whom the novelty of the spectacle had drawn together, whose attitudes and gestures expressed wonder and astonishment at the strange objects which presented themselves to their view.

43. Variety in the arrangement of complex sentences is obtained in the same manner as in simple (by changing the position of phrases), and also by changing the position of clauses.

ILLUSTRATION.

An old clock that had stood for fifty years in a farmer's kitchen without giving its owner any cause of complaint, early one summer morning, before the family was stirring, suddenly stopped.

This may be varied thus:

1. An old clock that had stood for fifty years in a farmer's kitchen without giving its owner any cause of complaint, sud-

denly stopped early one summer morning before the family was stirring.

2. Early one summer morning, before the family was stirring, an old clock that had stood for fifty years in a farmer's kitchen without giving its owner any cause of complaint, suddenly stopped.

☞ *Change the position of the clauses and phrases in the following sentences in at least three different ways, without altering the construction or destroying the sense:*

1. I shall never consent to such proposals while I live.

2. Augustus, while he was at Samos, after the famous battle of Actium, which made him master of the world, held a council, in order to try the prisoners who had been engaged in Antony's party.

3. A scene of woe then ensued the like of which no eye had seen.

44. In combining a number of given elements into a complex sentence, the pupil may be guided by the following considerations:

1. Consider carefully the nature of the assertion in each of the constituent elements (statements) with the view of determining its connection with the main statement, which will always come first.

2. A subordinate statement (clause) should be placed beside the statement containing the word which it qualifies, or to which it has a grammatical relation.

3. An adjective clause follows the noun which it qualifies; an adverbial clause generally follows the word which it qualifies; but a clause denoting place, time, cause, condition, concession, may precede it.

EXERCISE 7.

Combine each group of statements into one COMPLEX SENTENCE. ☞ *In each case the principal statement comes first.*

*** It is not necessary that all the statements be turned into clauses; some of them may, with greater clearness, be rendered in the complex sentence as phrases.

1. The Spaniards were surrounded by many of the natives.
   The Spaniards were thus employed. [Clause of time, beginning with *while*, and introducing the sentence.]
   The natives gazed with silent admiration upon their actions. [Adjective clause.]
   They could not comprehend these actions. [Adjective clause, adjunct to *actions*.]
   They did not foresee the consequences of these actions. [Adjective clause, adjunct to *actions*, connected by *and* to preceding clause.]
2. Alexandria is situated on the shores of the Mediterranean.
   It was one of the most celebrated cities of antiquity. [Adjective clause, adjunct to *Alexandria*.]
   It was formerly the residence of the kings of Egypt. [Adjective clause, adjunct to *Alexandria*.]
3. In the Olympic games, the only reward was a wreath composed of wild olives.
   The Olympic games were regarded as the most honorable. [Adjective clause, adjunct to *games*.]
   They were so regarded, because sacred to Jupiter. [Phrase of *reason*, adjunct to *honorable*.]
   They were so regarded, also, because instituted by the early Greek heroes. [Phrase of *reason*, adjunct to *honorable*.]
4. Napoleon made his son King of Rome.
   He did this after he had divorced Josephine. [Adverbial clause of *time*.]
   He did this after he had espoused Maria Louisa. [Adverbial clause of *time*.]
   Maria Louisa was daughter of the Emperor of Austria. [Adjective clause, adjunct to *Maria Louisa*.]
5. Augustus held a council in order to try certain prisoners.
   This was while he was at Samos. [Adverbial clause of *time*.]
   It was after the famous battle of Actium. [Adverbial clause of *time*.]
   This battle made him master of the world. [Adjective clause, adjunct of *battle of Actium*.]
   The prisoners tried were those who had been engaged in Antony's party. [Adjective clause, adjunct of *prisoners*.]
6. Columbus saw at a distance a light.
   This was about two hours before midnight. [Adverbial phrase of *time*.]
   Columbus was standing on the forecastle. [Participial phrase, adjunct to *Columbus*.]

He pointed the light out to Pedro. [Adjective clause, adjunct to *light*.]
Pedro was a page of the queen's wardrobe. [Noun phrase, in apposition with *Pedro*.]

7. The man succeeded in reaching the bank.
The man fell into the river. [Adjective clause, adjunct of subject.]
Assistance arrived. [Participial phrase.]

8. Cæsar might not have been murdered.
Suppose Cæsar had taken the advice of the friend. [Adverbial clause of condition (*if*).]
The friend warned him not to go to the Senate-house on the Ides of March. [Adjective clause, adjunct of *friend*.]

9. That valor lingered only among pirates and robbers.
This valor had won the great battle of human civilization. [Adjective clause, adjunct to *valor*.]
It had saved Europe. [Adjective clause, adjunct to *valor*.]
It had subjugated Asia. [Adjective clause, adjunct to *valor*.]

10. There will be a camp-meeting.
It is to commence the last Monday of this month.
It is to be at the Double-spring Grove.
This grove is near Peter Brinton's.
Peter Brinton's is in the county of Shelby.

11. My friend Sir Roger has often told me, with a great deal of mirth.
He found three parts of his house altogether useless. [Noun clause, object of *told*.]
He came to his estate. [Adverbial clause, *time*.]
The best room in it had the reputation of being haunted. [Noun clause, object of *told*.]
It was locked up.
Noises had been heard in his long gallery. [Noun clause, object of *told*.]
He could not get a servant to enter it after eight o'clock at night.
The door of one of his chambers was nailed up. [Noun clause, object of *told*.]
A story went in the family. [Adverbial clause, *cause*.]
A butler had formerly hanged himself in it.
His mother had shut up half the rooms in the house.
His mother had lived to a great age.
In the room her husband, a son, or a daughter had died.

Practical Exercise in Composing.

Write a composition from the following outlines:

OUR THREE GREATEST AMERICAN INVENTIONS.

1. THE COTTON-GIN.
   (*a.*) Invented by Eli Whitney: state (if you can find out) when it was invented.
   (*b.*) Its utility — for what it is used — effect in increasing the cultivation of cotton — effect on the growth of slavery.

2. THE STEAMBOAT.
   (*a.*) Invented by Robert Fulton: do you know anything about him? Name of the first steamer made in this country, the *Clermont;* to what place did it run? When was the first trip made?
   (*b.*) What has grown out of this first experiment? Speak of the great number of large steamers now found on all the waters of the world.

3. THE TELEGRAPH.
   (*a.*) Invented by Professor Morse. Is he now alive? The first line was constructed between Baltimore and Washington. In what year was this?
   (*b.*) Progress of the telegraph — immense number of lines now constructed — mention in what countries — the Atlantic cable.
   (*c.*) Utility of the telegraph: its effect on every-day life — on business — on our knowledge of what is going on all over the world.

☞ Exchange papers, and correct with reference to

1. Spelling, capitals, and grammar.
2. The arrangement of the phrases in all the sentences.
3. The arrangement of the clauses in the *complex* sentences.

CHAPTER III.

THE COMPOUND SENTENCE.

I.—Nature of Compound Sentences.

45. A **Compound Sentence** consists of two or more separate statements that are joined together in such a way as to be of equal importance.

46. The joining together of the separate statements of a compound sentence is effected by means of conjunctions; and the nature of the connection depends on the kind of conjunction used.

47. There are three kinds of conjunctions:

1. Conjunctions of the **And**-type.
2. Conjunctions of the **But**-type.
3. Conjunctions of the **Hence**-type.

ILLUSTRATIONS.

1. "The rains descended and the floods came." (Two statements joined into a compound sentence by **and**.)

2. "The commander was unwilling to surrender; but the garrison compelled him to do so." (Two statements connected into a compound sentence by **but**.)

3. "Pittsburgh is in the centre of a rich coal region; hence it is a great manufacturing city." (Two statements joined into a compound sentence by **hence**.)

48. It often happens that the connective is omitted.

ILLUSTRATIONS.

"The queen of the spring, as she passed down the vale,
Left her robe on the trees, (and) her breath on the gale."

"The evil that men do lives after them; the good is oft interred with their bones." (The connective *but* is understood between the two statements.)

49. In the following table will be found the principal connectives arranged under the three classes:

1. **And**-type.	2. **But**-type.	3. **Hence**-type.
And.	But.	Hence.
Also.	Either, or.	Whence.
Moreover.	However.	Therefore.
As well as.	Whereas.	Accordingly.
Not only, also.	Yet, and yet.	Consequently.
Not merely.	Nevertheless.	So.
Besides.	Else, or else.	And so, so that.

50. In a compound sentence, where the relation of the members is copulative (*i. e.* of the kind expressed by *and*), the conjunction is often merged in a relative pronoun or adverb; as, 1. "He gave it to Peter, *who* (= *and he*) immediately handed it to John." 2. "I hope to meet you to-morrow, *when* (= *and then*) we can arrange the matter." The relative adverbs so used are principally *when, where, while, wherefor.*

*** As the relative pronouns and adverbs generally introduce subordinate propositions (clauses), a *compound* sentence of this nature must not be confounded with a *complex* sentence.

51. Sentences whose statements are joined by connectives of the AND-type are called *copulative* sentences; those whose statements are joined by connectives of the BUT-type are called *antithetical* sentences; and those whose statements are joined by connectives of the HENCE-type are called *illative* sentences.

EXERCISE 8.

A.

Add to each of the following statements another statement, so as to make a COPULATIVE COMPOUND SENTENCE:

EXAMPLE.

In spring the farmer plows, and ..... In spring the farmer plows, and in autumn he reaps.

1. In spring the farmer plows, and .....
2. In winter the days are short, and .....
3. Salt is procured from salt-mines; it is also .....

4. Washington was a great soldier, ...
5. In various countries, different animals are used for beasts of burden ; we use the horse, and .....

B.

Add to each of the following statements another statement, so as to make an ANTITHETICAL COMPOUND SENTENCE :

EXAMPLE.

Many persons tried to discourage Columbus, but ..... he was determined to persevere.

1. Many persons tried to discourage Columbus, but .....
2. Though Belgium is a small country, yet .....
3. Religion dwells not on the tongue, ...
4. It must be so : Plato, thou reasonest well ; else .....
5. Napoleon was the greatest conqueror that ever lived ; nevertheless .....
6. Although sugar is made chiefly from the sugar-cane, ...

C.

Add to each of the following statements another statement, so as to make an ILLATIVE COMPOUND SENTENCE :

EXAMPLE.

The shadow of the earth on the moon's disk is always round ; hence ..... this is a proof of the earth's rotundity.

1. The shadow of the earth on the moon's disk is always round ; hence .....
2. The boy studied diligently, and therefore .....
3. The British Government unjustly taxed the American colonies, and consequently .....
4. He lived extravagantly ; therefore .....
5. Arnold had never firmness to resist the slightest temptation ; so that .....

2.—Contracted Compound Sentences.

52. The members of a compound sentence may have a common part in either the subject or the predicate ; in which case the sentence is said to be *contracted.*

EXAMPLE 1.

Contraction in the Subject.

a. The birds saw the little pool, and the birds came there to drink.
The birds saw the little pool, and came there to drink.

b. The reasonable expectations of himself, and the reasonable expectations of his friends, were disappointed.
The reasonable expectations of himself and of his friends were disappointed.

EXAMPLE 2.

Contraction in the Predicate.

a. Birds of the air find shelter in the shadow of its wide-spreading branches, and beasts of the forest find shelter in the shadow, etc.
Birds of the air and beasts of the forest find shelter in the shadow of its wide-spreading branches.

b. Cold produces ice, and heat dissolves ice.
Cold produces and heat dissolves ice. [Object contracted.]

c. The authorities have spoken with discretion, and the authorities have acted with discretion. [Qualifying phrase contracted.]

EXERCISE 9.

Contract the following COMPOUND SENTENCES, *and state the nature of the contraction:*

1. The jackal happened to be at a short distance, and the jackal was instantly dispatched on this important business.
2. The rice-plant grows in great abundance in China; the rice-plant grows in great abundance in Japan; the rice-plant grows in great abundance in India.
3. The east coast of Australia is rugged, and the east coast of Australia is deeply indented.
4. Julius Cæsar wrote with great vigor; Julius Cæsar fought with the same vigor.
5. Light is a necessity of life, and air is a necessity of life.

3.—Punctuation of Compound Sentences.

53. The following are the principal rules for punctuating compound sentences:

1. The members of a compound sentence are subject to the rules of punctuation that have been given for the simple and for the complex sentence.

2. A compound sentence consisting of two short members connected by a conjunction, especially when there is contraction, does not require a comma; as, (a.) *A little school-girl pressed a cherry between her lips and threw away the stone.* (b.) *I will arise and go to my father.*

3. The members of a compound sentence, whether full or contracted, are generally separated by commas, and always when there are more than two; as, (a.) *On these trees they placed large stones, and then covered the whole with damp earth.* (b.) *The rich and the poor, the high and the low, the old and the young, were alike subjected to the vengeance of the conqueror.*

4. The members of a compound sentence, which are themselves subdivided by commas, are separated by semicolons; as, *Having detained you so long already, I shall not trespass longer upon your patience; but, before concluding, I wish you to observe this point.*

5. In contracted compound sentences, omissions within the propositions are generally indicated by commas; as, *To err is human; to forgive, divine.*

EXERCISE 10.

Punctuate the following COMPOUND SENTENCES:

1. The keenest wit the most playful fancy the most genial criticism were lavished year after year with a profusion almost miraculous.

2. On my approach the buffalo heaving himself forward with a heavy rolling gallop and dashing with precipitation through brakes and ravines again set off full tilt while several deer and wolves startled from their coverts by his thundering career ran helter-skelter right and left across the prairie.

3. I spared no means to bring to pass whatever appeared necessary for my comfortable support for I considered the keeping up a breed of true creatures thus at my hand would be a living magazine of fresh milk butter and cheese.

4. Prosperity will gain friends but adversity will try them.

5. Ovid's pretended offense was the writing of certain verses but it is agreed on all hands and is in effect owned by himself that this was not the real cause of his exile.

6. All nature is but art unknown to thee
All chance direction which thou canst not see
All discord harmony not understood
All partial evil universal good.

Practical Exercise in Composing.

Read aloud the following piece, and then make an abstract from memory.

VALUE OF POINTS.

A gentleman, being in a town in which he was a stranger, chanced to pass a barber's shop, at the door of which he saw the following notice :

What do you think
I 'll shave you for nothing
And give you some drink.

Wishing to satisfy his curiosity, which was excited by this unusual announcement, he entered the shop ; and, engaging in conversation with the barber, remarked that he must surely have made a fortune by his business. The barber seemed surprised, and asked him what reason he had for thinking so. "Why," said the gentleman, "because you can afford not only to shave your customers for nothing, but to give them drink besides." "I wish I could," replied the barber; "but that, unfortunately, is not the case." "Why, then, do you make that announcement at the door of your shop?" rejoined the gentleman. "I do nothing of the sort," returned the barber ; "it is you who have not read it properly." "Pray, how then should it be read?" inquired the other. "Thus," said the barber :

"What! Do you think I 'll shave you for nothing, and give you some drink?"

☞ Exchange papers, and criticise the punctuation very closely.

4.—Synthesis of Compound Sentences.

54. In forming compound sentences out of elements as given below, we must carefully consider the nature of the separate statements, so as (1.) to connect in construction the members that are connected

in sense, and (2.) to employ the proper conjunction when one is required. In connecting the statements into one compound sentence, contraction is much employed, and the participial phrase is very useful.

EXAMPLE 1.

Elements...

1. I had often received an invitation from my friend Sir Roger de Coverley to pass away a month with him in the country.
2. I last week accompanied him thither.
3. I am settled with him for some time at his country-house.
4. I intend there to form several of my ensuing speculations.

Combined...

Having often received an invitation from my friend Sir Roger de Coverley to pass away a month with him in the country, I last week accompanied him thither, and am settled with him for some time at his country-house, where I intend to form some of my ensuing speculations.

NOTE. — In combining the statement, the first is changed to a participial phrase, and introduces the sentence. Statement 2 forms the first main member. Statement 3 forms the second main member, and is connected with the preceding by a copulative conjunction. Statement 4 appears as a third main member, and is connected by the relative adverb *where* (= *and there*). See ¶ 50, p. 30.

EXAMPLE 2.

Elements...

1. The storm increased with the night.
2. The sea was lashed into tremendous confusion.
3. There was a fearful, sullen sound of rushing waves.
4. There was a fearful, sullen sound of broken surges.
5. Deep called unto deep.

Combined.

As the storm increased with the night, the sea was lashed into tremendous confusion, and there was a fearful, sullen sound of rushing waves and broken surges, while deep called unto deep.

EXERCISE II.

Combine the following statements into COMPOUND SENTENCES:

1. The island at first seemed uninhabited.
   The natives gradually assembled in groups on the shore.
   The natives overcame their natural shyness.

The natives received us very hospitably.
They brought down for our use the various products of their island.

2. The great southern ocean is crowded with coral islands.
It is crowded with submarine rocks of the same nature.
These rocks are rapidly growing up to the surface.
There they are destined to form new habitations for man.
They will at length overtop the ocean.

3. On the scaffold his behavior was calm.
On the scaffold his countenance was unaltered.
On the scaffold his voice was unaltered.
He spent some time in devotion.
Afterward he suffered death.
He died with intrepidity.
This intrepidity became the name of Douglas.

4. In the interior of the Cape of Good Hope, the beasts of the forest had for ages lived in comparative peace. [First leading proposition.]
The wounded and terrified animals felt (something). [Second leading member, introduced by an adversative conjunction.]
The Europeans spread themselves along the coast. [Adverbial clause of time.]
The Europeans forced their way into the woods. [Adverbial clause of time.]
The security was now gone. [Noun clause, object of *felt*.]
They had enjoyed security. [Adjective clause, adjunct of *security*.]

Practical Exercise in Composing.

Write a composition from the following outlines, and underline the COMPOUND SENTENCES:

BIRDS'-NESTS.

1. WHY THEY ARE BUILT. — Places where the birds may lay and hatch their eggs — as dwellings for their young.
2. MATERIALS FROM WHICH THEY ARE MADE. — Enumerate these, — straw, twigs, moss, wool, clay, etc.
3. FORM, AND HOW THEY ARE MADE. — Describe the shape of birds'-nests, and how the birds work them into shape. This is done by "instinct." What is *instinct?*
4. WHERE BIRDS BUILD. — Mention where the birds with whose habits you are acquainted build. Where does the thrush build? the whippoorwill? the martin?

"The swallow twittering from its straw-built shed?"
Where do birds of prey build?

5. Relate any personal experience you have had with birds'-nests.

☞ Exchange papers, and criticise with reference to

1. Spelling, punctuation, grammar, etc.
2. The construction of the compound sentences. [See that they are not too long, and that they do not contain too many members connected by *ands*.]

CHAPTER IV.

CONVERSION OF SENTENCES.

I.—Expansion.

55. A SIMPLE sentence may be converted into a complex sentence by changing some word or phrase into a clause. A complex sentence may be converted into a compound sentence by changing a clause (subordinate statement) into an independent member. The process by which these changes are made is called EXPANSION.

EXAMPLE 1.

Simple.....*Quarrelsome* persons are despised.
Complex.....Persons *who are quarrelsome* are despised.

EXAMPLE 2.

Simple..... The minutest animal, *examined attentively*, affords a thousand wonders.
Complex..... The minutest animal, *when it is examined attentively*, affords a thousand wonders.

EXAMPLE 3.

Simple.....No one doubts the *roundness of the earth.*
Complex.....No one doubts *that the earth is round.*
Compound.. The earth *is round, and* no one doubts it [*or* the fact].

EXAMPLE 4.

Simple..... { The British, *having advanced* to Washington, burned the Capitol and other public buildings.

Complex..... { The British, *who advanced* [or, *when they advanced*] to Washington, burned the Capitol and other public buildings.

Compound.. { The British *advanced* to Washington, *and* burned the Capitol and other public buildings.

EXERCISE 12.

A.

Expand the following SIMPLE SENTENCES *into* COMPLEX:

1. The physician predicted *the recovery of your father.*
2. Men of great talent are not always *lovable* persons.
3. The Jews still expect *the coming of the Messiah.*
4. The rainbow *seen yesterday afternoon* was very beautiful.
5. The stars appear small to us *because of their distance.*
6. *Riding along,* I observed a man by the roadside.

B.

Expand the following SIMPLE SENTENCES *into* COMPLEX, *and then, if possible, into* COMPOUND:

1. The light-infantry *having joined the main body,* the enemy retired precipitately into Lexington.
2. The water is not fit to drink *on account of its saltness.*
3. *With patience* he might have succeeded.
4. *The wind being fair,* the vessel put to sea.
5. *The door being opened,* the people crowded into the hall.
6. The child obeys, *from love to his parents.*

2.—Contraction.

56. Compound sentences are reduced to complex and to simple sentences by *contraction,*—which is the reverse of expansion. It consists in converting one of the independent members of the compound sentence into a clause, and in converting the clause of the complex sentence into a phrase or a word.

EXAMPLE 1.

Compound.. Egypt is a fertile country, and is watered by the river Nile, which annually inundates it.

Complex.... Egypt is a fertile country, which is watered by the river Nile, and which is annually inundated by it.

Simple..... Egypt is a fertile country watered by the river Nile, and annually inundated by it.

EXAMPLE 2.

Compound.. He was a worthless man, and therefore could not be respected by his subjects.

Complex.... Since he was a worthless man, he could not be respected by his subjects.

Simple..... Being a worthless man, he could not be respected by his subjects.

EXERCISE 13.

A.

Contract the following COMPLEX SENTENCES *into* SIMPLE SENTENCES:

1. *As Egypt is annually inundated by the Nile,* it is a very fertile country.
2. The ostrich is unable to fly, *because it has not wings in proportion to its body* [not having].
3. *While Dr. Johnson was writing many of his works,* he was in great distress.
4. *Unless we are diligent,* nothing can be done that is worth doing.
5. Sulla resigned the dictatorship *for the reason that he hoped to enjoy quiet in private life.* [Participial phrase.]

B.

Contract the following COMPOUND SENTENCES *into* COMPLEX, *and, where possible, into* SIMPLE:

1. The doors were opened, and the crowd immediately rushed in.
2. Crœsus was enormously rich, and yet he was far from happy.
3. He descended from his throne, ascended the scaffold, and said, "Live [illegible] pair."
4. You [illegible] and I see it.

CHAPTER V.

COMBINATION OF SENTENCES.

57. We have learned about the different sorts of sentences. Now we shall apply our knowledge in combining sentences in short compositions.

58. Direction I. — Read carefully the various statements in the paragraph. Select such as seem to be the leading statements, and express the other thoughts by means of adjuncts to these, either as words, phrases, or clauses.

59. Direction II. — Aim at variety of construction; that is, do not have the sentences all of any one type; but make them Simple, Complex, or Compound, as seems best.

60. Direction III. — Be very careful not to join facts that have no natural or logical connection into long, loose, compound sentences connected by *ands*.

☞ If you have constructed a very long compound sentence, either contract some of the members into clauses and phrases; or, better still, break up the sentence into two or more.

EXAMPLES.

Boyish Compound Sentence ..... A fox was passing through a vineyard, and he saw some fine bunches of grapes on one of the trees, and so he tried to reach one of them, but it was hanging very high, and he could not get it.

Improved ..... A fox, passing through a vineyard, saw some fine bunches of grapes on one of the trees. He tried to reach one of them, but as it hung very high he could not get it.

☞ The following will illustrate the method of combining detached statements into well-constructed sentences:

SUBJECT: **Anecdote of Alphonso.**

Detached Statements

1. Alphonso was King of Sicily. 2. Alphonso was King of Naples. 3. Alphonso was remarkable for his kindness to his subjects. 4. At one time Alphonso was traveling privately through Campania. 5. Alphonso came up to a muleteer. 6. The muleteer's beast had stuck in the mud. 7. The muleteer could not draw it out with all his strength. 8. The poor man had implored the aid of every passer in vain. 9. He now sought assistance from the king. 10. He did not know who the king was. 11. Alphonso quickly dismounted from his horse. 12. Alphonso helped the man. 13. Alphonso soon freed the mule. 14. Alphonso brought it upon safe ground. 15. The muleteer learned that it was the king. 16. The muleteer fell on his knees. 17. The muleteer asked his pardon. 18. Alphonso removed his fears. 19. Alphonso told him that he had given no offense. 20. This goodness of the king reconciled many to him. 21. Many had formerly opposed him.

METHOD OF SYNTHESIS.

Unite 1, 2, 3 into one simple sentence, because the principal statement is, "was remarkable for his kindness," etc.; "King of Sicily," "King of Naples," will come in as appositional elements.

Unite 4, 5, 6, 7 into one complex sentence, and substitute the pronoun *he* for Alphonso.

Unite 8, 9, 10 into one complex sentence, making 9 the principal predicate, 8 an adjective clause.

Unite 11, 12, 13, and 14 into one compound sentence, making 11 one principal member, 12 a participial phrase, 13 and 14 principal members.

Unite 15, 16, 17, 18, 19 into one compound sentence, making 15 a participial phrase, 16 and 17 principal predicates; connect 18 as a principal member by means of *but*, and convert 19 into a prepositional phrase.

Unite 20 and 21 as a complex sentence.

The Synthesis.. "Alphonso, King of Sicily and Naples, was remarkable for his kindness to his subjects. At one time, when traveling privately in Campania, he came up to a muleteer, whose beast had stuck in the mud, and who could not draw it out with all his strength. The poor man, who had in vain implored the aid of every passer, now sought assistance from the king, not knowing who he was. Alphonso quickly dismounted from his horse, and helping the man, soon freed the mule, and brought it upon safe ground. The muleteer, learning that it was the king, fell on his knees and asked his pardon; but Alphonso removed his fears by telling him that he had given no offense. This goodness of the king reconciled many who had formerly been opposed to him."

EXERCISE 14.

Combine the following statements into well-constructed sentences, — SIMPLE, COMPLEX, *and* COMPOUND, — *so as to make a good continuous narrative:*

ABOUT TEA.

Tea is the dried leaf of a shrub. This shrub grows chiefly in China and Japan. It is an evergreen. It grows to the height of from four to six feet. It bears beautiful white flowers. These flowers resemble wild roses. In China, there are many tea-farms. These are generally of small extent. They are situated in the upper valleys. They are situated on the sloping sides of the hills. In these places the soil is light. It is rich. It is well drained. The plants are raised from seed. They are generally allowed to remain three years in the ground. A crop of leaves is then taken from them. The leaves are carefully picked by the hand.

THE OSTRICH.

The ostrich inhabits the sandy deserts of Asia. It inhabits the sandy deserts of Africa. It is from seven to eight feet high. We measure from the top of the head to the ground. The head is small. The neck is long. Both head and neck are destitute

of feathers. The feathers on the body of the male are black. The feathers on the female are dusky. The thighs are naked. The legs are hard. The legs are scaly. The ostrich has two very large toes. These toes are of unequal size. The largest is seven inches long. The other is about four inches long. The hunting of this bird is very laborious. The bird is very swift. The fleetest horse cannot overtake it. The following mode is adopted by the Arabians to catch it. One continues the chase as long as possible. The chase is then taken up by another. The bird is at length worn down.

HISTORY OF PAPER.

The first manufactured paper we hear of was that made from the papyrus. The papyrus is a species of reed growing abundantly in the waters of the Nile. Did the art of making it originate among the Egyptians themselves? We have no means of judging of this. Paper of this sort was known to the Greeks and Romans. The first appears beyond a doubt to have been manufactured in Egypt. The article became known and valued. It formed an important article of commerce to the Egyptians. The Egyptians exported it in large quantities.

THE OWL.

The owl conceals itself by day in the recesses of ivy-clad ruins. It conceals itself in the hollows of old trees. It conceals itself in barns. It conceals itself in hay-lofts. Toward twilight it quits its perch. Toward twilight it takes a regular circuit round the fields. It skims along the ground in quest of mice. It skims along the ground in quest of rats. It skims along in quest of moles, shrews, and large insects. It seizes its prey. It returns with it in its claws. The owl is thus of great utility. It destroys an enormous quantity of mice. It destroys an enormous quantity of other vermin. These would otherwise do great damage.

A BATTLE-FIELD.

What a scene must a field of battle present! There thousands are left without assistance. Thousands are left without pity. Their wounds are exposed to the piercing air. The blood flows. The blood freezes. The blood binds them to the earth. They are amidst the trampling of horses. They are amidst the insults of an enraged foe. They may be spared by the humanity of the enemy. They may be carried from the field. It is but a prolongation of torment. They are often conveyed

in uneasy vehicles to a remote distance through roads almost impassable. They are lodged in ill-prepared receptacles for the wounded. They are far from their native home. No tender assiduities of friendship are near. No well-known voice is near. No wife is near. No mother is near. No sister is near. These do not soothe their sorrows. They do not relieve their thirst. They do not close their eyes in death.

A BENEFACTOR IN DISGUISE.

Sir James Thornhill was a distinguished painter. Sir James Thornhill was employed in decorating the interior of the dome of St. Paul's Cathedral. One day Sir James Thornhill wished to observe the effect of a certain part of his work. He moved backward from it along the scaffolding. He moved until he had reached the very edge. Another step would have dashed him to pieces on the pavement below. His servant at this moment observed his danger. His servant in an instant threw a pot of paint at the picture. Sir James immediately rushed forward to chastise the man for his apparently unjustifiable conduct. When the reason was explained to Sir James, he could not give the man sufficient thanks. He could not sufficiently admire his ready ingenuity. The servant might have called out to warn him of his danger. He would probably have lost his footing. He would probably have been killed.

KING ALFRED.

Alfred succeeded to the throne in 872. The English people were then sunk in the grossest ignorance. The monasteries were at that time the only seats of learning. They had been destroyed by the Danes. The monks had been dispersed. Their libraries had been burned. The king supplied the means of instruction for his subjects. Little inclination was manifested to profit by them. A law was therefore enacted with respect to freeholders. They were enjoined to send their children to school. Alfred is said to have founded the University of Oxford. He is said to have endowed it with many privileges. The nobility followed their sovereign's example. He had reason erelong to congratulate himself on the improvement of the habits of his people. His own example was well worthy of imitation. He devoted one third part of his time to study and devotion. He devoted the remainder to sleep and recreation. On all sides a spirit of industry prevailed. Cities rose from their ruins. Castles rose from their ruins. The dwellings of the inhabitants assumed an air of comfort. Such comfort was before unknown.

PART II.

VARIETY OF EXPRESSION.

NOTE. — In learning to write, it is of the greatest importance to gain a knowledge of the various ways of expressing a thought. Young writers are in danger of forming nearly all their sentences in the same way, and also of using the same words too frequently. It is the design of the following exercises to remedy these faults by showing the pupil how he may vary the mode of expression. When he has acquired facility in doing this, he will have learned one of the most important secrets of the art of writing, for good writing is simply the "art of putting things."

61. Variation of expression may be divided into two parts: 1. Variation of arrangement, or structure. 2. Variation of phraseology. The first regards the *arrangement* of the component parts of a sentence, and the type of sentence, as Simple, Complex, or Compound. The second regards the words and phrases that are used.

CHAPTER I.

VARIATION IN ARRANGEMENT AND STRUCTURE.

62. METHOD I. — **By using the passive voice of a verb in place of the active or the active in place of the passive.**

ILLUSTRATIONS.

Active..... { One common spirit actuated all the leading men of the Revolution.

Passive.... { The leading men of the Revolution were all actuated by one common spirit.

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EXERCISE 16.

Vary the expression by the interrogative method.

1. No one can listen to the recital of such misery and remain unmoved.
2. This is not the character of British justice.
3. The Judge of all the earth will do right.
4. We are indebted to the vegetable world for a great part of our clothing.
5. We shall not gather strength by irresolution and inaction.
6. Can storied urn or animated bust
   Back to its mansion call the fleeting breath?
   Can honor's voice provoke the silent dust,
   Or flattery soothe the dull cold ear of death?

64. METHOD III. — **By changing a statement into the form of an exclamation.** This arrangement of the words will often express a thought in a more lively and striking manner than will a mere statement.

ILLUSTRATION.

STATEMENT. — The moonlight sleeps sweet upon this bank.
EXCLAMATION. — How sweet the moonlight sleeps upon this bank!

65. In exclamatory sentences the verb is frequently omitted; as, for example: What enchanting music! This is the elliptical form of *What enchanting music this is!* and this, in turn, is the exclamatory form of the statement, *The music is enchanting.*

EXERCISE 17.

Vary the structure by changing the sentence into the exclamatory form.

1. The scenes of my childhood are dear to my heart.
2. I wish that I were [*O that*] capable of placing this great man before you.
3. Sleep is wonderful.
4. Their harmony foretells a world of happiness. — *Poe's* "Bells."

5. I would give my kingdom for a horse, a horse.
6. It is very cold.

66. METHOD IV. — **By using the idiomatic words "there" or "it."** Almost any sentence may be changed by prefixing *there* and placing the subject after the verb. In this form of expression *there* may be called an introductory particle.

*** Since the beginning is the *usual* place for the subject, if we desire to emphasize the subject *unusually*, we must remove it from the beginning.

ILLUSTRATIONS.

A thick mist arose from the valley = *There arose a thick mist* from the valley.

A voice came from heaven saying, "Thou art my beloved Son" = *There came a voice* from heaven saying, "Thou art my beloved Son."

67. In like manner, by the use of *it is, it was*, etc., we may vary the form of expression, and make particular parts of a sentence emphatic.

ILLUSTRATIONS.

Milton wrote "Paradise Lost" = *It was Milton who wrote* "Paradise Lost."

With a handful of men Napoleon routed all these forces = *It was with a handful of men* (that) Napoleon routed all these forces.

EXERCISE 18.

Vary the following expressions:

Use **there.**

1. A very large comet was seen in 1680.
2. A report was in circulation that the army had been defeated.
3. No place is like home.
4. A braver soldier than Old Put. never lived.
5. A poor exile of Erin came to the beach.
6. "A divinity shapes our ends," says Shakespeare.

Use **it is**, or **it was.**

1. Scipio conquered Hannibal.
2. Mutual respect makes friendship lasting.
3. We are to blame.
4. Thomas built this house.
5. By rigid economy men grow rich.
6. To have loved and lost, is better than never to have loved at all.

68. METHOD V. — **By abridging clauses into phrases or words.** This is the process of converting complex into simple sentences. We have already seen how this is done; but as this method is of great utility, a systematic view of it is here given.

Adverb Clauses changed.....

When they had reduced it = *having* reduced it.
As I have no anxiety = *having* no anxiety.
As we were exceedingly tossed = *being* exceedingly tossed.
When shame is lost = *shame being lost.*
If peace of mind has been secured = *peace of mind being secured.*
After they had given and received many wounds = *after many wounds given and received.*
Before *he arrived* = before his arrival.
He was alarmed *when he heard* = *at hearing,* or *on hearing.*
The chair is put there *that you may sit on it* = the chair is put there *for you to sit on.*
I hired the house *that I might live in it* = I hired the house *to live in.*

Adjective Clauses changed.....

A fact *that must not be spoken about* = a fact *not to be spoken about.*
A house *which stands* near ours = a house *standing* near ours.
The place *where Moses is buried* = the place of *Moses's burial,* or Moses's *burial-place.*
The army *that was routed* = the *routed* army.
I know the reason *why you do not improve* = I know the reason *of your not improving.*
The period *when the mariner's compass was discovered* is uncertain = the period *of the discovery of the mariner's compass* is uncertain.

Noun Clauses changed ...

That he is homely is nothing = *his being homely* is nothing.
The fact *that he went* is proof enough = the fact *of his going* is proof enough.
I desire *that you should read* Milton = I desire *you to read* Milton.
We believe *that the earth is round* = we believe the *earth to be round.*
I hear *that he has gone* to college = I hear *of his having gone* to college.
Washington's greatest wish was *that he might see* his country happy = was *to see* his country happy.

EXERCISE 19.

Vary the expressions in ITALICS *by employing equivalents similar to those just given.* ☞ *State the nature of the* TRANSFORMATION.

1. *As I looked* over the paper, I saw this advertisement.
2. *If this point is admitted,* we proceed to the next argument.
3. Wellington was sure of victory even before *Blucher arrived.*
4. It is a great secret *that must not be whispered* even to your cat.
5. Johnson declared *that wit consists* in finding out resemblances.
6. We did not know *that Henry was sick.*
7. His favorite project was *that he might make Scotland* a republic.
8. My father bought *a machine with which to mow.*
9. Sidney asked a soldier *that he would bring* him some water.
10. Loyalty to the king *which amounted* to abject servility was a national trait of the Persians.
11. The man *that hath not music in himself* is fit for treasons, stratagems, and spoils.
12. *France at our doors,* (though) he sees no dangers nigh.

69. METHOD VI. — **By changing from the indirect to the direct form of speech.** The DIRECT FORM of speech gives the words of a speaker exactly as uttered by himself; the INDIRECT FORM gives them as reported by another. ☞ All words in the DIRECT FORM are to be inclosed in quotation-marks.

DIRECT. — "I would rather," said Henry Clay, "be right than be President."

INDIRECT. — Henry Clay said that he would rather be right than be President.

DIRECT. — Lord Chatham remarked: "I rejoice that the grave has not closed upon me: that I am still alive to lift up my voice against a great wrong."

INDIRECT. — Lord Chatham said he rejoiced (that) the grave had not closed upon him; that he was still alive to lift up his voice against a great wrong.

70. DIRECTION. — In changing from the Indirect to the Direct Form of speech, the *third person* is used instead of the *first;* the *past tense,* instead of the *present;* and the demonstrative *that,* instead of *this.*

EXERCISE 20.

Change the quotations in the following passages from the DIRECT *to the* INDIRECT STATEMENT:

1. When Alexander the Great was asked why he did not contend in the Olympic Games, he said, "I will when I have kings for my competitors."

2. In one of his letters, Pope says, "I should hardly care to have an old post pulled up that I remember when a child."

3. "I have often," said Byron, "left my childish sports to ramble in this place; its glooms and its solitude had a mysterious charm for my young mind, nurturing within me that love of quietness and lonely thinking which has accompanied me to maturer years."

71. METHOD VII. — **By transposition,** i. e. **by varying the order of the component parts of a sentence.** There is a customary order of the parts of a sentence which in ordinary speech and writing we unconsciously follow; but, for the sake of emphasis or adornment, this natural arrangement of words is often departed from. The common arrangement may be called the GRAMMATICAL order; the inverted arrangement, the RHETORICAL order. The rhetorical order belongs peculiarly to poetry; but it is often used in prose also.

ILLUSTRATIONS.

Grammatical Order.	*Rhetorical Order.*
I implore *his pardon.* I dread *his anger.*	*His pardon* I implore. *His anger* I dread.
I shall attempt neither to palliate nor deny *the atrocious crime of being a young man.*	*The atrocious crime of being a young man* I shall attempt neither to palliate nor deny.
The gate is *wide* and the way is *broad* that leadeth to destruction.	*Wide* is the gate and *broad* is the way that leadeth to destruction.
They could take their rest, for they knew that Lord Stratford watched. They feared *him*, they trusted *him*, they obeyed *him.*	They could take their rest, for they knew that Lord Stratford watched. *Him* they feared, *him* they trusted, *him* they obeyed.
The night-winds sigh, the breakers roar, and the wild sea-mew *shrieks.*	The night-winds sigh, the breakers roar, And *shrieks* the wild sea-mew.

72. GENERAL RULE.—**Emphatic words must stand in prominent positions;** i. e. **for the most part, at the beginning or at the end of sentences.**

EXERCISE 21.

Change the following sentences from the COMMON *to the* RHETORICAL *order:*

1. The Alps are behind you.
2. The uses of adversity are sweet.
3. My brothers shall never again embrace me.
4. He is a freeman whom the truth makes free.
5. Diana of the Ephesians is great.
6. Yet a few days and the all-beholding sun shall see thee no more.
7. They laid him down slowly and sadly.
8. I know Jesus, and I know Paul; but who are ye?
9. He imprisoned some, he put to death others.
10. Macbeth could scarcely understand what they said.

73. As the rhetorical order belongs peculiarly to poetry, an excellent exercise in variety of expression is the transposing of poetry into prose.

74. In transposing poetical passages from the *Metrical* to the *Prose Order*, all ellipses should be sup-

plied, and the terms of each sentence should in the first instance be arranged in logical order, viz.: 1. The subject with its modifiers; 2. The verb; 3. The object (or complement); 4. The adverbial phrases or clauses. This order may afterward be modified according to the rules we have already had for the arrangement of phrases and clauses, so as to make the sentence more graceful and harmonious.

75. The following are some of the chief peculiarities of poetical construction:

1. The auxiliary verb *to do* is dispensed with in interrogation:

Know ye the land where the cypress and myrtle?— BYRON.
Ho! *come ye* in peace here, or come ye in war?— SCOTT.

2. The verb precedes the nominative:

While *stands* the *Coliseum*, Rome shall stand. — BYRON.
Answered Fitz-James: "And if I thought." — SCOTT.
O'er the path so well known still *proceeded* the *maid.* — SOUTHEY.

3. The object precedes the verb:

Lands he *could measure, times* and *tides presage.* — GOLDSMITH.
The Stuart *sceptre* well she *swayed*, but the *sword* she *could* not *wield.* — H. G. BELL.

4. The noun precedes the adjective:

Hadst thou sent *warning, fair* and *true.* — SCOTT.
Now is the pleasant *time*, the *cool*, the *silent.* — MILTON.

5. The adjective precedes the verb *to be:*

Few and *short were* the prayers we said. — WOLFE.
Rich were the sable robes she wore. — H. G. BELL.

6. The pronoun is expressed in the imperative:

Wipe *thou* thine eyes. — SHAKESPEARE.
But, blench not *thou.* — BYRON.

7. Adjectives are used for adverbs:

False flew the shaft, though pointed well. —MOORE.
Abrupt and *loud*, a summons shook the gate. — CAMPBELL.

8. Personal pronouns are used with their antecedents:

The *wind*, *it* waved the willow boughs. — SOUTHEY.
For the *deck*, *it* was their field of fame. — CAMPBELL.

9. The antecedent is omitted:

Who steals my purse, steals trash. — SHAKESPEARE.
Happy, *who* walks with him. — COWPER.

10. *And* — *and* is used for *both* — *and*. *Or* — *or* for *either* — *or*. *Nor* — *nor* for *neither* — *nor*:

And trump *and* timbrel answered keen. — SCOTT.
I whom *nor* avarice *nor* pleasures move. — WALSH.

11. Adverbial phrases are not placed in juxtaposition with the words to which they grammatically belong:

On thy voiceless shore
The heroic lay is tuneless now. — BYRON.
By forms unseen their dirge is sung. — BYRON.

12. Prepositions are suppressed:

Despair and anguish fled ..... the struggling soul.
GOLDSMITH.
And like the bird whose pinions quake
But cannot fly ..... the gazing snake. — BYRON.

76. The following will serve as an illustration of the method of transposition from the poetic to the prose order.

POETIC ORDER.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds:

Save, that from yonder ivy-mantled tower,
The moping owl does to the moon complain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mold'ring heap,
Each in his narrow cell forever laid,
The rude forefathers of the hamlet sleep.

PROSE ORDER.

The glimmering landscape now fades upon the sight, and all the air holds a solemn stillness, except where the beetle wheels his droning flight, and drowsy tinklings lull the distant folds; (and) except that the moping owl, from yonder ivy-mantled tower, complains to the moon of such as wander near her secret bower, and molest her ancient solitary reign. The rude forefathers of the hamlet, each laid forever in his narrow cell, sleep beneath those rugged elms, (and) in the shade of that yew-tree where the turf heaves in many a moldering heap.

EXERCISE 22.

Transpose the following pieces of poetry into the PROSE *order:*

THE PILGRIM FATHERS.

The breaking waves dashed high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches tossed;

And the heavy night hung dark,
The hills and waters o'er,
When a band of pilgrims moored their bark
On the wild New England shore.

Not as the flying come,
In silence and in fear:
They shook the depths of the forest gloom
With their hymns of lofty cheer.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?
They sought a faith's pure shrine!

Ay, call it holy ground,
The soil where first they trod ;
They have left unstained what there they found, —
Freedom to worship God.

MRS. HEMANS.

THE VILLAGE BLACKSMITH.

1. Under a spreading chestnut-tree
The village smithy stands ;
The smith, a mighty man is he,
With large and sinewy hands ;
And the muscles of his brawny arms
Are strong as iron bands.

2. His hair is crisp, and black, and long,
His face is like the tan ;
His brow is wet with honest sweat ;
He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.

3. Week in, week out, from morn till night,
You can hear his bellows blow ;
You can hear him swing his heavy sledge
With measured beat and slow,
Like a sexton ringing the village bell
When the evening sun is low.

4. And children coming home from school
Look in at the open door ;
They love to see the flaming forge,
And hear the bellows roar,
And catch the burning sparks that fly
Like chaff from a threshing-floor.

5. He goes, on Sunday, to the church,
And sits among his boys ;
He hears the parson pray and preach,
He hears his daughter's voice
Singing in the village choir,
And it makes his heart rejoice.

6. It sounds to him like her mother's voice
Singing in Paradise !
He needs must think of her once more,
How in the grave she lies ;

And with his hard, rough hand he wipes
A tear out of his eyes.

7. Toiling, rejoicing, sorrowing,
Onward through life he goes;
Each morning sees some task begun,
Each evening sees it close;
Something attempted, something done,
Has earned a night's repose.

8. Thanks, thanks to thee, my worthy friend,
For the lessons thou hast taught!
Thus at the flaming forge of life
Our fortunes must be wrought;
Thus on its sounding anvil shaped
Each burning deed and thought!

LONGFELLOW.

THE GRANDFATHER.

1. The farmer sat in his easy-chair,
Smoking his pipe of clay,
While his hale old wife, with busy care,
Was clearing the dinner away;
A sweet little girl, with fine blue eyes,
On her grandfather's knee, was catching flies.

2. The old man laid his hand on her head,
With a tear on his wrinkled face;
He thought how often her mother dead
Had sat in the self-same place;
As the tear stole down from his half-shut eye,
"Don't smoke!" said the child; "how it makes you cry!"

3. Still the farmer sat in his easy-chair,
While close to his heaving breast
The moistened brow and the cheek so fair
Of his sweet grandchild were pressed;
His head, bent down, on her soft hair lay;
Fast asleep were they both on that summer day.

Practical Exercise in Composing.

Write a composition from the following outlines. ☞ *Be very careful with the construction of the sentences, and show that you have learned something by the lessons on* VARIETY OF EXPRESSION.

Bank Check.

No. 27. CHICAGO, *Nov.* 3, 1872.

First National Bank,

Pay to WM. H. BOWKER, *or order, Sixty-nine and* $\frac{85}{100}$ *Dollars.*

$69\frac{85}{100}$. SAMUEL WALLACE.

EXERCISE 31.

Make out the following orders in due form, supplying dates:

1. Carter Brothers give to Wm. H. Brown an order for 10 barrels of flour, Genesee Extra, on Robt. L. Fuller.
2. Lewis Clarke gives Stephen Dennison an order on Brown, Lewis, & Co., for $2000.
3. Robt. Fulton gives to Hiram Day a check on Charles River National Bank for $1000.
4. Order somebody to pay money to somebody, or to deliver goods to somebody, and charge to your account, or to the account of somebody else.

Promissory Note Payable to Order.

$300. RICHMOND, *Aug.* 8, 1872.

Ninety days after date, for value received, I promise to pay JAMES DICKERMAN, *or order, Three Hundred Dollars.*

HENRY G. GRAHAM.

Promissory Note Payable to Bearer.

$192\frac{50}{100}$. CINCINNATI, *May* 20, 1873.

On or before April 20, 1874, *for value received, I promise to pay* RICHARD ROWE, *or bearer, One Hundred Ninety-two and* $\frac{50}{100}$ *Dollars.*

JAMES W. WARD.

Joint and Several Note.

$3061\frac{84}{100}$. BOSTON, *Sept.* 4, 1873.

On demand, for value received, we jointly and severally promise to pay WALTER WHEELER, *or order, Three Thousand Sixty-one and* $\frac{84}{100}$ *Dollars, with interest at 7 per cent.*

WARD, WOOD, & CO.

EXERCISE 32.

Write out the following according to the models:

1. John Scott, of Cambridge, owes Thomas Hooker $400, for which he gives his note, payable to him, or to his order, in 4 months from March 3, 1873. Write the note.

2. On or before the 10th of October, 1873, Stephen Morse, Jr., of Boston, promises to pay to William Stickney, or bearer, $75.75. Write the note, and date it April 10, 1873.

3. Write a note, drawn by Henry S. Harrington, of Boston, in favor of Francis Raymond & Co., for $500, payable on demand, with interest at $7\frac{8}{10}$ per cent. Date the note Feb. 16, 1871, and record in due form the following indorsements: June 1, 1871, $1.50; Sept. 13, 1872, $200.

4. John Smith, of Peoria, this day promises to pay to William Stone, or order, $400, three months after date. Write the note.

D.

STORIES FROM HEADS.

Write stories from the following heads:

1. COLUMBUS AND THE EGG:

   The cardinal — the banquet — the courtier — the envy — the detraction — the egg — the challenge — the attempts — the failures — the accomplishment — the application.

2. THE CHARTER OAK:

   The tyrant Andros — visit to Hartford — his object — the meeting — the precious document — sudden darkness — the document gone — Captain Wordsworth — the secreting in the Charter Oak — when brought forth.

3. THE OLD MAN AND THE BUNDLE OF STICKS:

   The sons — the disagreement — the death-bed — the meeting — the advice — the bundle — the command — the failure — the single stick — the moral.

4. "DON'T GIVE UP THE SHIP!"

   Challenge of the British ship Shannon — the brief fight — the dreadful slaughter — the surrender — Lawrence's memorable words.

E.

HISTORICAL SKETCHES.

Write historical narratives from the following outlines:

1. GROWTH OF OUR COUNTRY SINCE THE REVOLUTION:

Extent of territory at the close of the Revolutionary War — compare with present extent — how the chief additions were made: by purchase from France, Spain, by Mexican War — population then and now — number of States compared — smallness of commerce and manufactures then contrasted with great development now — what our forefathers did *not* have: railroads, steamships, telegraphs, etc.

2. CAUSES OF THE AMERICAN REVOLUTION:

Deepest cause, anti-monarchical character of American institutions, ideas, and habits — by their very circumstances Americans were trained in self-government — colonies would have left the mother-country under *any* circumstances — the circumstances that arose to hasten the separation, what were they?

F.

BIOGRAPHICAL SKETCHES.

Write short biographical sketches from the following outlines:

1. GEORGE WASHINGTON:

Founder of the Republic of the United States — born at Bridge's Creek, Va., 1732 — education, simple and meagre — early taste for military life — becomes public surveyor to Lord Fairfax — adjutant-general of the Virginia militia — encroachments of the French — his first campaign — campaign under Braddock — marries and settles at Mount Vernon — outbreak of the Revolution — appointed commander-in-chief 1775 — (two or three *general* sentences about Washington's conduct during the war) — elected first president — re-elected — dies — his character: simple, truthful, sincere, patriotic — patient, persevering, disinterested — his influence on the young republic.

2. SIR WALTER RALEIGH :

Birthplace — education — his first voyage — other employments — his appearance at the court of Elizabeth — his accomplishments — anecdote of his readiness and tact — the queen and the velvet cloak — his promotions and rewards — his next voyage to America — the importation of tobacco and potatoes into England — the colony of Virginia — his arrest for treason, and imprisonment in the Tower — his release after thirteen years — his expedition to the Oronoco, and its object — circumstances that led to his execution — his character, moral and intellectual.

PART IV.

STYLE; OR, HOW TO WRITE GOOD ENGLISH.

87. THE manner in which thoughts are expressed constitutes **Style.**

*** "Style" is derived from the Latin word *stylus*, — the name of the instrument with which the Romans wrote. The change by which the word, from designating the instrument, came to denote the use made of it, is similar to the transformation in the meaning of the English word "pen." Thus, "Swift wields a caustic pen" = his manner of writing (*i. e.* his "style") is caustic.

88. The excellence of a piece of writing depends primarily upon that of its separate sentences. Now, the excellence of a sentence depends upon two things:

1. *Language*, or the choice of words.
2. *Construction*, or the arrangement of the parts of a sentence.

CHAPTER I.

CHOICE OF WORDS.

89. FIRST REQUISITE. — **Accuracy in the Use of Words.** Accuracy is that quality of language which consists in using the "right word in the right place." It is the most important of all the qualities of language, and claims the first attention.

NOTE. — Accuracy in the use of words cannot be acquired in a few easy lessons. All that can be done is to put scholars in the way of *thinking about the words they employ;* and this habit, once gained, will gradually bring about correctness in the use of language.

ILLUSTRATIONS.

1. There never was such a *quantity* of animals at any cattle-show.

A "quantity" means a single mass, and hence this term cannot be used to denote *many different animals.* It should be, "There never were *so many*"; or, "There never was such a *number*," etc.

2. The attempt was found to be *impracticable.*

An "attempt" may be *unsuccessful,* or *futile;* but as an attempt implies some effort *made,* it cannot be said to be "impracticable," which means impossible of doing.

3. I have *persuaded* him that he is wrong.

We persuade a person to *do* something, not to *believe* something. It should be, "I have *convinced* him that he is wrong."

EXERCISE 33.

Substitute terms of correct signification for the ITALICIZED WORDS:

1. A child is *educated* in the grammar of a language, and *instructed* to speak it correctly.
2. He spoke most *contemptibly* of the man.
3. The *veracity* of the statement was called in question.
4. His *apparent* [evident] guilt justified his friends in disowning him.
5. I do not *want* any cranberries.
6. By the *observance* of the habits of the lower animals we may learn many interesting facts.

90. Be careful in the use of Prepositions, Conjunctions, Auxiliaries, and other Particles.

ILLUSTRATIONS.

1. I find no difficulty *of* keeping up with my class.

This should be, "*in* keeping," etc.

2. The sultry day was followed *with* a heavy storm.

Should be, "followed *by*," etc.

3. The following facts *may*, or have been, given as reasons on the other side.

There is an improper ellipsis of the word *be* after *may*. The omission is made under a confused impression that *been* in *have been* applies also to the auxiliary *may;* but we cannot say *may been*. Hence, in such cases, make no ellipsis of a part of a compound tense when confusion would arise from the omission. The sentence should be, "The following facts *may be*, or have been given," etc.

EXERCISE 34.

In the following sentences correct the wrongly used PARTICLES:

1. Poetry has the same aim *with* Christianity.
2. Scarcely had he uttered the fatal word, *than* the fairy disappeared.
3. We should always be ready to assist such poor persons *who* are unable to obtain a livelihood.
4. I find great difficulty *of* writing now.
5. The Italian universities were forced to send for their professors *from* Spain and France.
6. He drew a different conclusion from the subject *than* I did.
7. Favors are not always bestowed *to* the most deserving.

MISUSED WORDS.

91. There are in current use many words employed in a sense that does not properly belong to them. A few of these are here given: they should be carefully noted, and their misuse avoided.

AGGRAVATE....for *irritate;* as, "He *aggravates* me by his impudence."

ALLUDE.....for *refer*. To *allude* means to hint at in an indirect way.

BALANCE.....for *remainder;* as, "The *balance* of the people went home."

CALCULATE.....for *design* or *intend*, or as an equivalent to *likely, apt;* as, "Sensational newspapers are *calculated* to injure the morals of the young"; they are *not* "calculated" to do so; but they are certainly *likely* to do so.

COUPLE.....for *two;* as, "A *couple* of ladies fell upon the ice yesterday." A "couple" means properly *two that are coupled.*

DEMEAN.....for *debase;* as, "I would not *demean* myself by doing so." To demean means to *behave* in any way, and has no connection with the term *mean.*

EMBLEM .....for *motto, sentiment,* or *meaning;* generally applied to flowers. "The *emblem* of this flower is, '*I live for thee.*'" In this case the flower itself is the *emblem:* "*I live for thee*" is the meaning given to it.

EXPECT.....for *suppose,* or *think;* as, "I *expect* you had a pretty hard time of it yesterday," for I *suppose* or I *think* you had, etc. *Expect* refers only to that which is to come.

INAUGURATE..for *begin,* or *set up.* To *inaugurate* is to induct into office with solemn ceremonies; thus we speak of the President's being *inaugurated.* But we cannot "inaugurate" a *thing.*

MARRIED.....often wrongly used in announcements; as, "*Married*—John Smith to Mary Jones." It should be "Mary Jones to John Smith," as, properly speaking, it is the woman that is *married* (French *mari,* a husband) to a man.

NAME.....for *mention;* as, "I never *named* the matter to any one."

PREDICATED...for *founded,* or *based;* as, "This opinion is *predicated* on the plainest teachings of common sense," meaning *founded on,* etc.

WITNESS.....for *see;* as, "This is the most splendid bay I ever *witnessed.*" We may witness an *act* at the performance of which we are present, but we cannot witness a *thing.*

92. SECOND REQUISITE.—**Simplicity of Words.** We should ordinarily avoid all such words as require persons to consult a dictionary, provided simpler and easier words can be found to express the meaning. We should also avoid pompous expressions and high-flown words and phrases, because the use of these is always a sign either of *half*-learning or of vulgar taste.

"O," said a charming and highly cultivated woman, speaking in my hearing of one of her own sex of inferior breeding and position, but who was making literary pretensions — "O, save me from talking with that woman! If you ask her to come and see you, she never says *she's sorry she can't come*, but that *she regrets that the multiplicity of her engagements precludes her from accepting your polite invitation.*" *

Remember that large words will not increase the size of small thoughts.

Stilted Expressions found in many Newspapers.		Meaning in plain English.
An individual was precipitated	=	A man fell.
They called into requisition the services of the physician	=	They sent for the doctor.
His spirit quitted its earthly habitation	=	He died.
A disastrous conflagration commenced to rage	=	A great fire broke out.
A vast concourse of citizens assembled to behold the spectacle	=	A great crowd came to see.
The conflagration extended its devastating career	=	The fire spread.
The progress of the devouring element could not be arrested	=	The fire could not be checked.
One of those omnipresent characters who, as if in pursuance of some previous arrangement, are certain to be encountered when an accident occurs, ventured the suggestion	=	A bystander advised.
However, the edifice was totally consumed, notwithstanding the most energetic efforts of those noble men who, on such occasions, rush to the call of duty	=	But the house was burned to the ground, in spite of all that the firemen could do.†

* "Words and their Uses," by R. Grant White.
† Bonnell's "Manual of Composition."

EXERCISE 35.

Translate the following into simple, natural English:

1. There are some youthful personages whom it always delights you to accompany.
2. There are others, the very aspect of whose facial features superinduces disagreeable emotions.
3. Mary was the possessor of a diminutive specimen of the sheep species.
4. Your uncle was evidently laboring under some hallucination.
5. At the present moment I retire to slumber: I offer up my petitions to the Lord to preserve my spiritual part in safety; but should I quit this earthly sphere ere I awake, I beseech Him to receive my soul.
6. *Ceteris paribus*, when a Saxon and a Latin word offer themselves, we should choose the Saxon.
7. Deity is my pastor. I shall not be indigent. He maketh me to recumb on the verdant lawns; he leadeth me beside the unrippled liquidities; he reinstalleth my spirits, and conducteth me in the avenues of rectitude, for the celebrity of his appellations.

93. THIRD REQUISITE. — **Conciseness, or Brevity of Language.** Conciseness consists in using the smallest number of words necessary for the complete expression of a thought. The following will be found a useful general rule of conciseness: Go critically over what you have written, and strike out every word, phrase, and clause which it is found will leave the sentence neither less clear nor less forcible than it is without them.

"It is an invariable maxim," says Campbell, "that words which add nothing to the sense or to the clearness must diminish the force of the expression."

94. This quality of good writing is violated in three ways:

1. By *Redundancy*, that is, the addition of words which the sense does not require.
2. By *Tautology*, that is, the repetition of the same idea in different words.

3. By *Circumlocution*, that is, a roundabout, diffuse, or "long-winded" way of expressing a thought.

EXAMPLES OF REDUNDANCY.

1. Every man *on the face of the earth* has duties to perform.

The italicized phrase is quite superfluous, as "every man" that has "duties to perform" may safely be supposed to be "on the face of the earth."

2. He appears to enjoy the *universal* esteem of all men.

The "esteem of all men" is *universal esteem;* hence that adjective is unnecessary.

3. I go; but I return *again.*

The word *again* is redundant, as the word "return" means *come again.*

EXERCISE 36.

Remove the REDUNDANCIES *in these sentences:*

1. Another old veteran has departed.
2. Thought and language act and react mutually upon each other.
3. Emma writes very well for a new beginner.
4. The time for learning is in the period of youth.
5. Whenever I call, he always inquires for you.
6. The ocean is the great reservoir for receiving the waters of rivers.
7. The world is fitly compared to a stage, and its inhabitants to the actors who perform their parts.

EXAMPLES OF TAUTOLOGY.

1. The whole nation applauded his magnanimity *and greatness of mind.*

"Greatness of mind" is simply a translation of "magnanimity"; hence the one or the other of the expressions is unnecessary. The repetition of the idea not only adds nothing to the thought, but it also detracts from the clearness.

2. The effects and *consequence* of such corruption and *degeneracy* are deplorable and *lamentable.*

This sentence presents three instances of tautology. How much better would it be thus: "The effects of such corruption are deplorable."

EXERCISE 37.

Remove the TAUTOLOGICAL *expressions:*

1. I will give you my advice and counsel gratis, and charge you nothing.
2. It was on a calm and tranquil night that we sailed down the river.
3. Our intercourse was always and invariably friendly and amicable until he married and became the husband of a wife.
4. I think Joseph must take especial and particular pains with his writing.
5. There is a simple and easy way of dealing with such chances and accidents.
6. Hence he must necessarily, therefore, be in error.

EXAMPLE OF CIRCUMLOCUTION.

"Pope professed *to have learned his poetry* from Dryden, whom, whenever an *opportunity presented itself*, he praised *through the whole period of his existence* with a liberality *which never varied;* and perhaps his character *may receive some illustration*, if a comparison *be instituted* between him and *the man whose pupil he was.*"

Which may be thus condensed:

"Pope professed *himself the pupil* of Dryden, whom, *on every opportunity*, he praised *through his whole life* with *unvaried* liberality; and perhaps his character *may be illustrated by comparing* him *with his* master."

*** The remedy for circumlocution consists, not in leaving out parts, but in recasting the whole in terser language. It may be observed that in the remodeling of the sentence just given the condensation has been effected mainly by the substitution of *phrases* in the place of *clauses*. Thus, "whenever an opportunity presented itself" = *on every opportunity;* "which never varied" = *unvaried;* "if a comparison be instituted" = *by comparing*, etc.

95. FOURTH REQUISITE. — **Purity of Words.** This quality requires that the words we employ shall be good, reputable English. It does not mean that we are prohibited from using familiar or colloquial forms of expression; but only that we shall avoid *slang.* With regard to the Fourth Requisite two rules may be given:

1. Aim at purity of language, without being a purist in language. (A "purist" is one who affects excessive nicety in the choice of words.)

2. There is a vocabulary that belongs to the street-corner, the circus, and the bar-room: avoid *that* altogether.

CHAPTER II.

CONSTRUCTION.

96. As regards the arrangement of its parts, there are three qualities which a sentence should possess: 1. UNITY; 2. CLEARNESS; 3. STRENGTH.

I.—Unity.

97. Unity is that property in a sentence which keeps all its parts in connection with, and logically subordinate to, the principal assertion.

98. The rules for preserving the unity of a sentence are as follows:

RULE I. — **The subject should be changed as little as possible in the course of the sentence.**

NOTE. — There is commonly, in every sentence, the name of some person or thing, which is the governing word; this should be continued, if possible, from the beginning to the end of it.

ILLUSTRATION.

After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness.

CRITICISM. — Here, from the repeated changing of the subject (*we, I, they, who*), the sense of connection is almost lost. Alter thus, so as to preserve the same subject or principal word throughout, and thereby the unity of the sentence: "After we came to anchor, I was put on shore, where I was welcomed by all my friends, and received with the greatest kindness."

EXERCISE 36.

Reconstruct the following sentences, so as to attain unity of subject:

1. The march of the Greeks was through an uncultivated country, whose savage inhabitants fared hardly, having no other riches than a breed of lean sheep, whose flesh was rank and unsavory, by reason of their continual feeding upon sea-fish.

2. In summer the reindeer feed on various kinds of plants, and seek the highest hills to avoid the gadfly, which at that period deposits its eggs in their skin, from which cause many of them die.

99. RULE II. — **Ideas that have but little connection should be expressed in separate sentences, and not crowded into one.**

NOTE. — The great danger of violating this rule is in writing long compound sentences. As a simple sentence contains only one proposition, its unity is secured by its very form. The complex sentence also contains but one leading proposition, the subordinate propositions (clauses) being generally interwoven with the main statement; hence it is not difficult to preserve unity in the complex sentence. But the compound sentence contains two, and may contain many principal propositions. If there be a close logical connection between the propositions, they should be united into one compound sentence; but if there be no inherent connection, the propositions should be stated as separate sentences.

ILLUSTRATION.

The Britons, daily harassed by the Picts, were forced to call in the Saxons for their defense, who, after having repelled the invaders, turned their arms against the Britons themselves, drove them into the most remote and mountainous parts of the kingdom, and reduced the greater part of the island under their dominion, so that in the course of a century and a half the country became almost wholly Saxon in customs, religion, and language.

CRITICISM. — In this sentence different events and facts without any real connection are grouped together in such a way as to produce a very confused impression. It should be broken up into at least three sentences, thus: "The Britons, daily harassed by the Picts, were forced to call in the Saxons for their defense. These, after having repelled the invaders, turned their arms against the Britons themselves, driving them into the most remote and moun-

tainous parts of the kingdom, and reducing the greater part of the island under their dominion. The result was that, in the course of a century and a half, the country became almost wholly Saxon in customs, religion, and language.

EXERCISE 37.

Improve the following sentences by removing the connectives, and breaking up each sentence into two or more distinct propositions:

1. There are a great many different kinds of trees, some furnishing us with wood for common purposes, such as flooring for our houses, and frames for the windows; while others afford a more beautiful wood, which, when polished, is made into tables and chairs, and various articles of furniture.

2. At last the coach stopped, and the driver, opening the door, told us to get out; which we did, and found ourselves in front of a large tavern, whose bright and ruddy windows told of the blazing fires within; which, together with the kind welcome of the hostess, and the bounteous supper that smoked upon the board, soon made us forget the hardships of the long, cold ride.

3. This great and good man died on the 17th of September, 1683, leaving behind him the memory of many noble actions, and a numerous family, of whom three were sons; one of them, George, the eldest, heir to his father's virtues, as well as to his principal estates in Cumberland, where most of his father's property was situate, and shortly afterward elected member for the county, which had for several generations returned this family to serve in Parliament.

100. RULE III. — Long parentheses in the middle of a sentence should be avoided, as interfering with unity of impression.

ILLUSTRATION.

The quicksilver mines of Idria, in Austria (which were discovered in 1797, by a peasant, who, catching some water from a spring, found the tub so heavy that he could not move it, and the bottom covered with a shining substance which turned out to be mercury), yield, every year, over three hundred thousand pounds of that valuable metal.

CRITICISM. — Every scholar will readily see how destructive to unity is the long parenthesis. To remedy the fault, remove the matter from the parenthesis, and make it a separate sentence.

2. — Clearness.

101. Clearness requires that the parts of a sentence — words, phrases, clauses — should be so arranged as to leave no possibility of doubt as to the writer's meaning.

NOTE. — Clearness of style should be the first consideration with the young composer. It may indeed seem that several of the rules for brevity interfere with the rules for clearness. But it is better, at all events for beginners, to aim not so much at being brief or forcible, as at being clear. Horace says, "While I take pains to be brief, I fall into obscurity.

102. The faults opposed to clearness are two:

Obscurity, which leaves us *wholly* in doubt as to what the meaning is.

Ambiguity, which leaves us in doubt as to which of *two* meanings is the one intended.

103. It is chiefly through the wrong placing of words, phrases, or clauses, that clearness is lost. In the English language, which is very deficient in *inflections* to mark the grammatical relations of words, *position* is a matter of prime importance.

104. RULE IV. — **Words, phrases, and clauses that are closely related, should be placed as near to each other as possible, that their mutual relation may clearly appear.**

105. This rule requires particular attention to the placing of adverbs, pronouns, and other connecting or representative words.

ILLUSTRATIONS.

1. Charlemagne patronized *not only* learned men, but also established several educational institutions.

CRITICISM. — The position of *not only* before "learned men" suggests to the mind a contrast between "learned men" and some other kind of men; but when we read the sentence through we discover that the writer's intention was to make an antithesis between

Charlemagne's *patronizing learned men*, and *establishing educational institutions*. The arrangement to make this meaning clear is, "Charlemagne *not only* patronized learned men, but," etc.

2. Rome once more ruled over the prostrate nations *by the power of superstition*.

CRITICISM. — This sentence is *ambiguous*, because it may mean, (1) that Rome had at a former time ruled over the nations "by the power of superstition," and now ruled over them a second time by the *same* power; (2) that she had formerly ruled over them by some other power, and now did so "by the power of superstition." The latter meaning is probably the one intended, and to bring this out the sentence should be arranged as follows: "Rome, by the power of superstition, once more ruled over the prostrate nations."

3. I shall grant what you ask *readily*.

CRITICISM. — By this arrangement the adverb "readily" is made to limit *ask*: it should limit *grant*, and hence should be, "I shall *readily* grant what you ask."

4. The following lines were written by one who, for more than ten years, had been confined in the penitentiary, *for his own diversion*.

CRITICISM. — The long confinement did not bring much grammatical clearness to the writer. As the sentence stands, it states that he was *confined in the penitentiary* "for his own diversion," which is not a promising form of amusement. The phrase, "for his own diversion," is of course intended to qualify *were written*, and hence should be placed next to that verb, thus: "The following lines were written, *for his own diversion*, by one who," etc.

EXERCISE 38.

In the following sentences, place the ITALICIZED WORDS *in such positions as will make the real meaning clear:*

1. The dexterity of the Chinese juggler *almost* appears miraculous.
2. A tear is due, *at least*, to the fallen brave.
3. They laid the blame *only* on us.
4. We also get salt *from the ocean*, which is very useful to man.
5. It is folly to pretend to arm ourselves against the accidents of life *by heaping up treasures*, which nothing can protect us against.

6. There is a cavern in the island of Hoonga, which can *only* be entered by diving into the sea.

7. They seemed to be *nearly* dressed alike.

106. Obscurity and ambiguity frequently arise from the omission of some necessary word. On this point the following directions should be observed:

107. Repeat the Subject when the omission would cause ambiguity or obscurity. The omission is particularly likely to cause obscurity when a Relative clause intervenes. Thus, "He professes to be helping the nation, which in reality is suffering from his flattery, and (*he?* or *it?*) will not permit any one else to give it advice."

The relative should be repeated when it is the subject of several verbs. "All the pleasing illusions *which* made power gentle and obedience liberal, *which* harmonized the different shades of life, and *which*, by a bland assimilation, incorporated into politics the sentiments that beautify and soften private society, are to be dissolved by this new conquering empire of light and reason."

108. Repeat a Preposition after an intervening Conjunction, especially if a Verb and an Object also intervene.

ILLUSTRATION.

He forgets the gratitude that he owes to those that helped all his companions when he was poor and uninfluential, and (*to*) John Smith in particular.

CRITICISM. — Here omit *to*, and the meaning may be "that helped all his companions, and John Smith in particular." The intervention of the verb and object, "helped" and "companions," causes this ambiguity.

109. When several subordinate Verbs are connected with the principal proposition by the same Conjunction, unless the Verbs are very near together, the Conjunction should be repeated.*

* The repetition of Auxiliary Verbs and Pronominal Adjectives is also conducive to clearness.

ILLUSTRATIONS.

1. When we look back upon the havoc that two hundred years have made in the ranks of our national authors — and, above all, (*when*) we refer their rapid disappearance to the quick succession of new competitors — we cannot help being dismayed at the prospect that lies before the writers of the present day.

Here omit "when," and we at once substitute a parenthetical statement for what is really a subordinate clause.

2. We might say that the Cæsars did not persecute the Christians; [ ] they only punished men who were charged, rightly or wrongly, with burning Rome, and committing the foulest abominations in secret assemblies.

In this sentence the omission of the conjunction *that* tends to conceal the fact that the words "they only punished," etc., form a subordinate clause, the object of "might say."

110. Repeat Verbs after the Conjunctions "than," "as," etc., when the omission would cause ambiguity.

ILLUSTRATIONS.

1. I think he likes me better *than* you; *i. e.* either than you like me or he likes you.

2. Cardinal Richelieu hated Buckingham as sincerely as *did* the Spaniard Olivares.

Omit "did," and you cause ambiguity.

EXERCISE 39.

These sentences are inaccurate, owing to the improper omission of certain terms; supply the ellipsis:

1. The rich are exposed to many dangers ..... which the poor are not.
2. The covering of animals in cold countries is thicker than ..... warm ones.
3. He might have been happy, and ..... is now fully convinced of it.
4. Industry has always been the way to succeed, and it will ..... so long as men are what they are.
5. Sincerity is as valuable, and even ..... more so than knowledge.

3.—Strength.

111. Strength is that property of style which causes a sentence to produce a forcible and vivid impression.

112. The first principle of strength is that the most important words should occupy the most prominent places. These are the beginning and the end of the sentence.

113. As the end of a sentence is one of the two emphatic places, it is a good general rule not to terminate a sentence with an Adverb, Preposition, or other inconsiderable word.

*** This rule should not be too rigidly applied to ordinary familiar writing, like letters, as it sometimes appears stiff and pedantic to go out of the way in order to avoid closing with a particle. We say "the man he was talking to," "the freedom we fought for," and it is perfectly proper to write such expressions.

ILLUSTRATIONS.

1. What a pity it is that even the best should speak to our understandings *so seldom!*

Here the adverb usurps the prominent place which by right belongs to "understandings." The sentence would be stronger thus: "should *so seldom* speak to our understandings."

2. This is the gentleman whom I am under obligations *to.*

It would be stronger to say, "*to whom* I am under obligations."

3. Let us consider the ambitious; and those both in their progress to greatness and after the attaining *of it.*

This is both weak and inelegant. Say either "after attaining it," or "after its attainment."

EXERCISE 40.

Give strength to the following sentences by improving the position of the ITALICIZED WORDS:

1. Such things were not allowed *formerly.*
2. It was a practice which no one knew the origin *of.*
3. My purpose is to bring the fact that I have stated *into prominence.*
4. Internal commerce has been greatly increased since the introduction into the country *of railroads.*

5. Scott is an author whom every one is delighted *with*.

6. But the design succeeded; he betrayed the city, and was made governor *of it*.

114. Many of those ways of changing a sentence that have already been treated of under "Variety of Expression," add force and emphasis to a sentence. Thus:

By *Inversion;* as, "*Silver* and *gold* have I none" (instead of *I have no silver and gold*).

By *Interrogation;* as, "Who does not hope to live long?" (instead of "We all hope to live long.")

By *Exclamation;* as, "What a piece of work is man!" (instead of, "Man is a wonderful piece of work.")

115. It often adds strength to a sentence to put it into the form of a period.

116. A Period is a sentence in which the complete sense is suspended until the close. It is contrasted with a *loose* sentence, in which the predicate is followed by phrases or clauses that are not necessary to the completeness of the sense.

ILLUSTRATIONS.

1. PERIOD. — "On the rich and the eloquent, on nobles and priests, the Puritans looked down with contempt.

LOOSE SENTENCE. — "The Puritans looked down with contempt on the rich | and the eloquent, | on nobles | and priests."

The latter is a loose sentence, because we might pause at any of the places marked. Note the superiority of the periodic arrangement.

2. "We came to our journey's end, | at last, | with no small difficulty, | after much fatigue, | through deep roads and bad weather."

This is a loose sentence, since we may pause at any of the places marked, and the sense will be complete.

"At last, with no small difficulty, after much fatigue, through deep roads, and bad weather, we came to our journey's end."

This presents the same sentence in the periodic structure, but the massing of all the phrases at the commencement produces an unpleasant effect. The following is better:

"At last, with no small difficulty, and after much fatigue, we came, through deep roads and bad weather, to our journey's end."

EXERCISE 41.

Change the following loose sentences into PERIODS:

1. Nothing is valuable in speech farther than it is connected with high intellectual and moral endowments when public bodies are to be addressed on momentous occasions, when great interests are at stake, and strong passions excited.

2. The wonderful invention of Homer is what principally strikes us, on whatever side we contemplate him.

3. The live thunder leaps far along from peak to peak, among the rattling crags.

4. Heavenly muse that on the secret top of Horeb or of Sinai didst inspire that shepherd, who first taught the chosen seed, in the beginning, how the heavens and earth rose out of chaos, sing of man's first disobedience and the fruit of that forbidden tree whose mortal taste brought death into the world and all our woe, with loss of Eden, till one greater man restore us, and regain the blissful seat.

117. A sentence is enfeebled by improper repetition of a word, or by the recurrence of unpleasing similarity of sound.

ILLUSTRATIONS.

1. The few who *regarded* them in their true light were *regarded* as dreamers.

The repetition of the word *regarded* has a very unpleasant effect.

2. In a calm moonlight night the *sea* is a most beautiful object to *see*.

The recurrence of sound (*sea* and *see*) is disagreeable to the ear.

EXERCISE 42.

Improve the following sentences by avoiding the repetition of words, or of unpleasing similarity of sound:

1. The *writings* of Webster are *written* with great strength and perspicuity.

2. The same *character* has *characterized* their descendants in modern times.

3. Washington was *anxious* to be relieved from all *anxiety* in that quarter.

4. To oppose this formidable invasion, the Americans were *divided* into four *divisions*.

5. Napoleon's ambition *led* him to aspire to universal dominion, the pursuit of which finally *led* to his complete overthrow.

118. The last given rule does not apply to a repetition made for some sound rhetorical reason: on the contrary, such repetition often adds great strength to a sentence.

ILLUSTRATIONS.

1. He aspired to the highest — *above* the people, *above* the authorities, *above* the laws, *above* his country.

2. The *spirit* of religion and the *spirit* of chivalry concurred to exalt his dignity.

3. *By foreign hands* thy dying eyes were closed,
By foreign hands thy decent limbs composed,
By foreign hands thy humble grave adorned,
By *strangers* honored, and by *strangers* mourned.

119. The use of particular terms for general terms adds strength. This is a most important rule. Instead of, "I have neither the necessaries of life, nor the means of procuring them," write (if you can *with truth*), "I have not a crust of bread, nor a penny to buy one."

*** But in philosophy and science, where the language ought very often to be inclusive and brief, general and not particular terms must be used.

120. A statement is stronger when made about an individual object than when made about a class. Thus: "What is the splendor of *the greatest monarch* compared with the beauty of a *flower?*" is less forcible than, "What is the splendor of *Solomon* compared with the beauty of a *daisy?*"

121. The excessive use of Adjectives — a fault to which young writers are addicted — is very enfeebling to style. ☞ *Never use an adjective unless its meaning adds to the main thought of the sentence.*

CHAPTER III.

FIGURES OF LANGUAGE.

122. ONE of the principal means for adding both strength and beauty to a sentence is the use of figures of speech.

123. Figures of speech are certain modes of expression different from those of ordinary speech.

124. The four figures of speech most used are:

1. Simile. 2. Metaphor. 3. Metonymy. 4. Synecdoche.

125. **Simile** and **Metaphor** both express comparison. In the Simile, one object is said to *resemble* another; and some sign of comparison (*as, like,* etc.) stands between them. In the Metaphor, an object is spoken of as if it *were* another, and no sign of comparison is used. Thus:

1. SIMILE. — The Assyrian came down *like a wolf* on the fold.
   METAPHOR. — The Assyrian *wolf* came down on the fold.
2. SIMILE. — He is *like a lion* in the fight.
   METAPHOR. — He *is a lion* in the fight.

126. **Metonymy** is the use of the name of one object to represent some related object, when the relation is not mere resemblance.

1. The effect is sometimes put for the cause; as, *Gray hairs* [meaning *old age*] should be respected.
2. The thing containing for the thing contained; as, He drank the fatal *cup* [meaning the *draught* in the cup].
3. The sign for the thing signified; as, The *sceptre* [meaning *sovereignty*] shall not depart from Judah.
4. The author for his writings; as, Have you read *Milton?* [Milton's works.]

127. Synecdoche is the figure which puts a part for the whole; as, Consider the *lilies* [that is, *flowers* in general], how they grow.

EXERCISE 43.

A.

Underline the words expressing SIMILE:

1. Grateful persons resemble fertile fields.
2. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river in its banks, with a constant stream.
3. My doctrine shall drop as the rain, my speech shall distill as the dew, as the small rain upon the tender herb, as the showers upon the grass.

B.

Compare the following pairs of objects respectively, showing their points of resemblance:

1. Food and books.
2. The troubles of a child and an April shower.
3. Life and a battle.
4. Prosperity and sunshine.
5. Heaven and home.

C.

Turn the following metaphoric expressions into plain ones:

EXAMPLE. — He bore away the palm.
CHANGED. — He obtained the prize.

1. He bore away the palm.
2. The clouds of adversity soon pass away.
3. Virtue is a jewel.
4. Choate was one of the brightest luminaries of the age.
5. She shed a flood of tears.

D.

Underline the METONYMIES, *and then change the figures into plain language:*

Flee from the bottle = Avoid intoxicating drinks.

1. Flee from the bottle.
2. Have you read Irving?
3. The country was wasted by the sword.
4. The stranger praised the eloquence of our pulpit, bar, and senate.
5. He has a long purse.

E.

Underline the SYNECDOCHES, *and then convert them into plain language:*

There are fifty sail in the harbor = There are fifty ships in the harbor.

1. There are fifty sail in the harbor.
2. All hands take hold.
3. Give us this day our daily bread.
4. The face of the deep is frozen over.
5. My roof shall always shelter you.

CHAPTER IV.

ANALYSIS OF STYLE.

128. The following extracts are given in order to afford the pupil practice in the application of the principles already laid down.

129. In regard to the general effect of *Style*, the questions to be asked are:

1. Is it perspicuous, or intelligible?
2. Is it energetic, or impressive?
3. Is it graceful, or pleasing?

130. In regard to the *Language* in particular, the questions to be considered are:

1. Is it accurate?
2. Is it simple?
3. Is it concise?
4. Is it pure?

131. In regard to the *Construction* in particular, the questions to be asked are:

1. Does it possess unity?
2. Is it clear?
3. Is it strong or forcible?
4. Is it harmonious?

NOTE. — A few special questions are appended to each extract, with the view of bringing out its particular features. Where no questions are given in connection with the numbers, the teacher may at pleasure add such. If terms not before used are employed, their meanings will generally be found in the Glossary.

I.

DRYDEN. (1631-1701.)

(1) "It may now be expected, that having written the life of an historian, I should take occasion to write somewhat concerning history itself; but I think to commend it is unnecessary, for the profit and pleasure of that study are both so very obvious, that a quick reader will be beforehand with (2) me, and imagine faster than I can write. Besides that, the post is taken up already; and few authors have traveled this way but who have strewed it with rhetoric as they (3) passed. For my own part, who must confess it to my shame that I never read anything but for pleasure, it has always been the most delightful entertainment of my life; but they who have employed the study of it as they ought, for their instruction, for the regulation of their private manners, and the management of public affairs, must agree (4) with me, that it is the most pleasant school of Wisdom. It is a familiarity with past ages, and an acquaintance with all the heroes of them: it is, if you will pardon the similitude, a prospective glass carrying your soul to a vast distance, and (5) taking in the farthest objects of antiquity. It informs the understanding by the memory: it helps us to judge of what will happen, by showing us the like revolutions of former (6) times. For mankind being the same in all ages, agitated by the same passions, and moved to action by the same interests, nothing can come to pass but some precedent of the like nature has already been produced; so that having the causes before our eyes we cannot easily be deceived in the effects, if we have judgment enough but to draw the parallel."

QUESTIONS.

1. Point out an *ellipsis* in (1).
2. What have you to remark upon the expression "will be beforehand with me," in (1)?

3. "Besides that," introducing (2), is clumsy. What connecting particle might be substituted for it?
4. Point out a grammatical inaccuracy in (2).
5. "It" occurs four times in (3): What is its correlative in each case? Is its meaning in any case ambiguous?
6. Do you notice any inelegance in (4)?
7. Sentence (6) is *loose:* at what point would the *period* close?
8. Criticize the paragraph as to *unity, variety,* and *continuity.*
9. Remark upon the *harmony* of the passage.

II.

JOHNSON. (1709-1784.)

A (1) "Bossu is of opinion that the poet's first work is to find a *moral* which his fable is afterward to illustrate and
(2) establish. This seems to have been the process only of Milton: the moral of other poems is incidental and consequent; in Milton's only it is essential and intrinsic.
(3) His purpose was the most useful and the most arduous, *to vindicate the ways of God to man;* to show the reasonableness of religion, and the necessity of obedience to the divine law.

B (4) "To convey this moral there must be a *fable,* a narration artfully constructed, so as to excite curiosity and
(5) surprise expectation. In this part of his work Milton must be confessed to have equaled every other poet.
(6) He has involved in his account of the fall of man the events which preceded and those that were to follow it: he has interwoven the whole system of theology with such propriety that every part appears to be necessary; and scarcely any recital is wished shorter for the sake of quickening the progress of the main action.

C (7) "The subject of an epic poem is naturally an event
(8) of great importance. That of Milton is not the destruction of a city, the conduct of a colony, or the foundation
(9) of an empire. His subject is the fate of worlds, the revolutions of heaven and of earth; rebellion against the Supreme King raised by the highest order of created beings; the overthrow of their host and the punishment of their crime; the creation of a new race of reasonable creatures; their original happiness and innocence, their forfeiture of immortality, and their restoration to hope and peace.

D (10) "Great events can be hastened or retarded only by
(11) persons of elevated dignity. Before the greatness displayed in Milton's poem, all other greatness shrinks

(12) away. The weakest of his agents are the highest and noblest of human beings, the original parents of mankind, with whose actions the elements consented; on whose rectitude or deviation of will depended the state of terrestrial nature, and the condition of all the future inhabitants of the globe."

QUESTIONS.

1. Show the train of thought which connects these paragraphs with one another. Is the connection obvious?
2. Point out the similarity of the paragraphs, in *construction* and *variety* of sentence.
3. What is the difference in meaning between "excite curiosity" and "surprise expectation" in (4)?
4. Point out in (2) an example of *antithesis* and an instance of *tautology*, and correct the latter.
5. Are any words in (5) and in (12) employed in an unusual sense?
6. Note the proportion of Classical and of Saxon words.
7. Are there any *figures of language* in the passage?
8. Remark on the *harmony* of the passage.

III.

GIBBON. (1737–1794.)

(1) "In the vacant space between Persia, Syria, Egypt, and
Æthiopia, the Arabian peninsula may be conceived as a
(2) triangle of spacious but irregular dimensions. From the
northern point of Beles on the Euphrates, a line of fifteen
hundred miles is terminated by the Straits of Babelmandel
(3) and the land of frankincense. About half this length may
be allowed for the middle breadth, from east to west, from
Bassora to Suez, from the Persian Gulf to the Red Sea.
(4) The sides of the triangle are gradually enlarged, and the
southern basis presents a front of a thousand miles to the
(5) Indian Ocean. The entire surface of the peninsula exceeds
in a fourfold proportion that of Germany or France; but
the far greater part has been justly stigmatized with the
(6) epithets of the *stony* and the *sandy*. Even the wilds of
Tartary are decked, by the hand of Nature, with lofty
trees and luxuriant herbage; and the lonesome traveler
derives a sort of comfort and society from the presence of
(7) vegetable life. But in the dreary waste of Arabia, a
boundless level of sand is intersected by sharp and naked
mountains; and the face of the desert, without shade or
shelter, is scorched by the direct and intense rays of a

(8) tropical sun. Instead of refreshing breezes, the winds, particularly from the southwest, diffuse a noxious and even deadly vapor; the hillocks of sand which they alternately raise and scatter, are compared to the billows of the ocean, and whole caravans, whole armies, have been lost and bur-
(9) ied in the whirlwind. The common benefits of water are an object of desire and contest; and such is the scarcity of wood, that some art is requisite to preserve and propa-
(10) gate the element of fire. Arabia is destitute of navigable rivers, which fertilize the soil, and convey its produce to the adjacent regions: the torrents that fall from the hills are imbibed by the thirsty earth: the rare and hardy plants, the tamarind or the acacia, that strike their roots into the clefts of the rocks, are nourished by the dews of the night: a scanty supply of rain is collected in cisterns and aqueducts: the wells and springs are the secret treasure of the desert; and the pilgrim of Mecca, after many a dry and sultry march, is disgusted by the taste of the waters,
(11) which have rolled over a bed of sulphur or salt. Such is the general and genuine picture of the climate of Arabia."

QUESTIONS.

1. To what kind of composition does this passage belong?
2. For what purpose is (6) introduced?
3. What peculiarity is there in the second and third clauses of (10) — "which ..... regions?" Are they naturally introduced?
4. Are the sentences generally *periodic* or *loose?* What, in this respect, is the prominent character of the style?
5. Do Classical or Saxon words predominate?
6. Note instances of *circumlocution*, or of thoughts unnecessarily elaborated.

IV.

BURKE. (1730-1797.)

(1) "It is now sixteen or seventeen years since I saw the queen of France, then the dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed
(2) to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in, — glittering like the morning
(3) star, full of life and splendor and joy. O, what a revolution! and what a heart must I have, to contemplate with-
(4) out emotion that elevation and that fall! Little did I dream when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be

obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation of gallant men, in a nation of men of honor and of cava-
(5) liers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threat-
(6) ened her with insult. But the age of chivalry is gone.
(7) That of sophisters, economists, and calculators has succeeded; and the glory of Europe is extinguished forever.
(8) Never, never more, shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart which kept alive, even in servitude itself, the spirit of an exalted freedom.
(9) The unbought grace of life, the cheap defense of nations, the nurse of manly sentiment and heroic enterprise, is
(10) gone! It is gone, that sensibility of principle, that chastity of honor, which felt a stain like a wound, which inspired courage while it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness."

QUESTIONS.

1. What sentence marks the transition from admiration to sarcasm?
2. What *figures* are employed in (1) and (2)? Are they consistent, or congruous?
3. What *figure of construction* is there in (3)?
4. What *figure* is used in (5)?
5. What expression in (9) is inconsistent with the lofty sentiment of the passage?
6. What expression in (10) is *epigrammatic?*

V.

LAMB. (1775-1834.)

A (1) "Antiquity! thou wondrous charm, what art
(2) thou? that being nothing, art everything! When thou *wert*, thou wert not antiquity,—then thou wert nothing, but hadst a remoter *antiquity*, as thou calledst it, to look back to with blind veneration; thou thyself being to thyself flat, jejune, modern!
(3) What mystery lurks in this retroversion! or what half Januses are we, that cannot look forward with the same idolatry with which we forever revert!
(4) The mighty future is as nothing, being everything! the past is everything, being nothing!

B (5) (6) (7) "What were thy *dark ages?* Surely the sun rose as brightly then as now, and man got him to his work in the morning! Why is it we can never hear mention of them without an accompanying feeling, as though a palpable obscure had dimmed the face of things, and that our ancestors wandered to and fro groping?

C (8) "Above all thy varieties, old Oxenford, what do most arride and solace me, are thy repositories of moldering learning, thy shelves—

D (9) (10) (11) (12) (13) "What a place to be in is an old library! It seems as though all the souls of all the writers that have bequeathed their labors to these Bodleians were reposing here, as in some dormitory or middle state. I do not want to handle, to profane the leaves, their winding-sheets. I could as soon dislodge a shade. I seem to inhale learning, walking amidst their foliage; and the odor of their old moth-scented coverings is fragrant as the first bloom of those sciential apples which grew amidst the happy orchard."

QUESTIONS.

1. Of what *figure of language* are A and B examples?
2. Point out the *epigram* in this paragraph.
3. Remark on the use of the words "jejune" in (2), "revert" in (3), "arride" in (8), and "sciential" in (13).
4. Point out the example of *mixed metaphors* in D.
5. What epithet would best describe the character of Lamb's style?

VI.

MACAULAY. (1800-1859.)

(1) (2) (3) (4) (5) (6) (7) (8) (9) "When Sunday the fourth of November dawned, the cliffs of the Isle of Wight were full in view of the Dutch armament. That day was the anniversary both of William's birth and of his marriage. Sail was slackened during part of the morning; and divine service was performed on board of the ships. In the afternoon and through the night the fleet held on its course. Torbay was the place where the Prince intended to land. But the morning of Monday the fifth of November was hazy. The pilot of the Brill could not discern the sea-marks, and carried the fleet too far to the west. The danger was great. To return in

(10) the face of the wind was impossible. Plymouth was
(11) the next port. But at Plymouth a garrison had been
(12) posted under the command of the Earl of Bath. The landing might be opposed; and a check might pro-
(13) duce serious consequences. There could be little doubt, moreover, that by this time the royal fleet had got out of the Thames, and was hastening full sail
(14) down the channel. Russell saw the whole extent of the peril, and exclaimed to Burnet, 'You may go to
(15) (16) prayers, doctor. All is over.' At that moment the wind changed, a soft breeze sprang up from the south, the mist dispersed, the sun shone forth, and, under the mild light of an autumnal moon, the fleet turned back, passed round the lofty cape of Berry Head, and rode safe in the harbor of Torbay."

QUESTIONS.

1. What is the most noticeable feature in the structure of this paragraph? What effect does it produce?
2. To what kind of composition does it belong?
3. Are there any examples of abrupt transition?
4. What relation do sentences from (9) to (13) bear to (8)?
5. Estimate the proportion of classical and Saxon words.
6. Is any word or phrase inappropriate?
7. What does the greater portion of the paragraph lead the reader to expect? Where does the change come, and with what effect?
8. Can the style be characterized as *harmonious?*

VII.

CARLYLE.

A (1) "To this conclusion, then, hast thou come, O hapless
(2) Louis! The Son of Sixty Kings is to die on the Scaf-
(3) fold by form of Law. Under Sixty Kings this same form of Law, form of Society, has been fashioning itself together these thousand years; and has become, one way
(4) and another, a most strange Machine. Surely, if needful, it is also frightful, this Machine: dead, blind; not what it should be; which, with swift stroke, or by cold, slow torture, has wasted the lives and souls of innumer-
(5) able men. And behold now a King himself, or say rather Kinghood in his person, is to expire here in cruel tortures; like a Phalaris shut in the belly of his own
(6) red-heated Brazen Bull! It is ever so; and thou shouldst know it, O haughty tyrannous man: injustice breeds

injustice ; curses and falsehoods do verily return 'always
(7) *home*,' wide as they may wander. Innocent Louis bears
the sins of many generations ; he too experiences that
man's tribunal is not in this earth ; that if he had no
Higher one, it were not well with him.
B (8) "A King dying by such violence appeals impressively
to the imagination ; as the like must do, and ought to do.
(9) And yet at bottom it is not the King dying, but the
(10) man ! Kingship is a coat : the grand loss is of the skin.
(11) The man from whom you take his Life, to him can the
(12) whole combined world do *more* ? Lally went on his
(13) hurdle ; his mouth filled with a gag. Miserablest mor-
tals, doomed for picking pockets, have a whole five-act
Tragedy in them, in that dumb pain, as they go to the
gallows, unregarded ; they consume the cup of trem-
(14) bling down to the lees. For Kings and for Beggars, for
the justly doomed and the unjustly, it is a hard thing to
(15) die. Pity them all ; thy utmost pity, with all aids and
appliances and throne-and-scaffold contrasts, how far
short is it of the thing pitied !"

QUESTIONS.

1. Point out examples of abrupt expression in this passage.
2. With what *figure of construction* does the paragraph open ? How far does it extend ?
3. Are any of the expressions harsh or inelegant ?
4. Are any of the expressions colloquial or undignified ?
5. What *figure of language* is employed in (5) ?
6. Note instances of an inverted construction of sentences : what is the effect of this ?
7. What is noticeable in the use of the word "doomed" in (13) and (14) ?
8. What is the difference in subject between A and B ?

REVIEW OF PUNCTUATION, CAPITALIZING, ETC.

THE COMMA.

I. *Three* or more words used in the same way are generally separated by commas ; as, "The lofty, majestic, snow-capped Himalayas extend across Asia" ; "California produces wool, wine, and gold."

II. *Two* words used in the same way should not be separated by a comma, unless the connective is omitted ; as, "The lofty

and majestic Himalayas extend across Asia"; "California produces wine and wool"; "He was a brave, bold man."

To this there are two exceptions, viz.:

1. When two words connected by *or* mean the same thing, they should be separated by a comma; thus, "The bed, or channel, of the river." So, also, "Heenan, *alias* the Benicia boy."
2. In the case of two words joined by way of contrast, a comma is placed after the first; thus, "He is poor, but honest"; "Though deep, yet clear."

III. Pairs of words of the same part of speech are separated from other pairs in the same series by commas; as, "Truth is fair and artless, simple and sincere, uniform and consistent."

IV. Nouns in apposition, when accompanied by modifying words or phrases, are separated from the rest of the sentence by commas; as, "Homer, the greatest poet of antiquity, is said to have been blind."

*** A single appositional noun unaccompanied by adjuncts is not usually separated by a comma from the noun it explains; thus we write, "The Poet Homer," "Paul the Apostle." But the reason of the omission in these cases seems to be that the appositional noun has come to be, in a manner, part of the name. When an appositional noun is not closely associated with the name (as, for instance, when it is preceded by the indefinite article) the comma is used even when the noun is unqualified; thus, "John Heavyside, a blacksmith, was drowned last night."

V. The noun of address is set off by a comma, or by commas; as, "My son, forget not my law"; "Tell me, my friend, all the circumstances."

VI. In a succession of phrases or clauses, each phrase or clause should be set off by commas, unless they are in pairs, connected by conjunctions; as, "They came on the third day, by the direction of the peasants, to the hermit's cell"; "Washington fought in New York and in New Jersey, during the years 1776 and 1777"; "When public bodies are to be addressed on momentous occasions, when great interests are at stake and strong passions excited, nothing is valuable in speech," etc.

VII. An adjective phrase is generally set off by a comma; or, if parenthetical, by two; as, "Having completed their arrangements for the work of the morrow, they retired to snatch a few hours' repose"; "The Indian monarch, stunned and bewildered, saw his faithful subjects falling around him." But

if the phrase is *restrictive*, no comma is required; as, "A city set on a hill cannot be hid."

VIII. Adverbial phrases on which any stress is laid, either by transposition or otherwise, and adverbs having the force of phrases (*however*, *therefore*, *indeed*, etc.), are generally separated from the rest of the sentence by commas; as, "In spite of all difficulties, they resolved to make the attempt"; "They resolved, in spite of all difficulties, to make the attempt"; "In truth, I am wearied of his importunities"; "I am, in truth, wearied of his importunities"; "The signal being given, the fleet weighed anchor."

IX. Adverbial clauses, especially when they introduce a sentence, are generally set off by the comma; as, "While the world lasts, fashion will continue to lead it by the nose"; "As my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet."

X. Adjective clauses are set off from their principals by commas, except when they are *restrictive;* as, "Franklin, who became a great statesman and philosopher, was in youth a poor printer's boy"; "The friar pointed to the book that he held."

XI. A noun clause used as the subject of a verb must be separated from that verb by a comma; as, "That the soul is immortal, was believed by Socrates."

XII. Parenthetical clauses are to be set off by commas; as, "The project, it is certain, will succeed."

XIII. The members of a compound sentence, whether full or contracted, are generally separated by commas, and always when there are more than two; as, "On these trees they placed large stones, and then covered the whole with damp earth"; "The rich and the poor, the high and the low, the old and the young, were alike subjected to the vengeance of the conqueror."

XIV. In contracted compound sentences, the omissions within the propositions are indicated by commas; as, "To err is human; to forgive, divine."

XV. The comma may be used in introducing a quotation not sufficiently formal to be introduced by the colon; as, "Lawrence said, 'Don't give up the ship.'"

XVI. The words *as*, *namely*, and *to wit*, introducing an example, should be followed by a comma; as, "There are three cases; namely, the nominative, possessive, and objective."

XVII. *Yes* and *no*, when followed by a word of address, should be followed by a comma; as, "No, sir."

XVIII. The introductory words *Voted, Resolved, Ordered,* should be followed by a comma; as, "*Voted,* To appoint Mr. William Rich commissioner."

THE SEMICOLON.

I. The members of a complex, or of a compound sentence, which are themselves subdivided by commas, are separated by the semicolon; as, "When Columbus had landed, he prostrated himself; and, having erected a crucifix, he took possession of the country in the name of Spain"; "You may quit the field of business, though not the field of danger; and though you cannot be safe, you may cease to be ridiculous."

II. In compound sentences, members introduced by conjunctions of the BUT-type and of the HENCE-type are preceded by the semicolon. But if the conjunction is omitted the colon is used (see COLON, Rule III.); as, "Apply yourself to study; for you will then achieve success."

The connectives *to wit, namely,* and *as,* introducing an example, are preceded by the semicolon; as, "There are three cases; namely, the nominative, possessive, and objective."

THE COLON.

I. When a compound sentence contains a series of distinct propositions, and concludes with a member on which they all depend, that member is preceded by a colon; as, "That the diamond should be made of the same material as coal; that water should be chiefly composed of an inflammable substance; that acids should be almost all formed of different kinds of air; and that one of those acids, whose strength can dissolve almost any of the metals, should be made of the self-same ingredients with the common air we breathe: these, surely, are things to excite the wonder of any reflecting mind."

II. A direct and formal method of introducing a quotation should be followed by a colon. By the direct and formal method of introducing a quotation is meant the use of such expressions as *the following, as follows, these;* thus, "Governor Dix made the following statement: 'Our finances are in a sound condition.'"

III. In a compound sentence, when the introductory member is followed by some remark or illustration that is not introduced by a conjunction, it is separated by a colon; as, "No man should be too positive: the wisest are often deceived."

IV. *Yes* and *no* should be followed by the colon, when there comes after them a statement in continuation or repetition of the answer; as, "Is it wise to live beyond our means? No: it is not wise."

THE PERIOD.

I. A period should close every declarative sentence (affirmative or negative).

II. A period is used after every abbreviation; as, "G. Washington"; "C. O. D."

III. A period is used after a title or heading, and after an address and a signature; as, "Milton's Paradise Lost." "Chapter III." "A. T. Stewart, Broadway, New York."

THE INTERROGATION-POINT.

The Interrogation-point is placed after every direct question; as, "Who will be the next President?"

THE EXCLAMATION-POINT.

The Exclamation-point is placed after words and sentences that express some emotion; as, "Alas!" "How are the mighty fallen!"

THE APOSTROPHE.—HYPHEN.—CARET.

I. The Apostrophe denotes the omission of a letter or letters; as, *There 's* = There is; *King's* = Kinges (old English).

II. The Hyphen is often used in separating the parts of compound words; as, *state-prison;* also at the end of a line to show that a word is not completed. (See the end of the next line.)

III. The Caret (∧) is used to indicate that one or more letters or words have been omitted and afterward interlined.

THE DASH.

I. The dash is used to mark that what comes after it is a statement of the particulars of what has gone before; as, "We caught four fish,—a trout, a salmon, a mackerel, and a blue-fish"; also, to mark that what comes after it is a general statement, or summing up of particulars preceding it; as, "He was witty, learned, industrious, plausible,—*everything* but honest."

II. Dashes are sometimes used instead of the usual signs of parenthesis, to inclose parenthetical expressions; as, "The smile of a child — always so ready where there is no distress — is like an opening of the sky."

III. The dash is used to mark an abrupt or unexpected turn in a sentence; as,

"And one — o'er her the myrtle showers
Its leaves, by soft winds fanned."

THE PARENTHESIS.

The Parenthesis is used to inclose some explanatory word or phrase introduced into the middle of a sentence, but entirely independent in construction; as, "The vapor of water (steam) upon cooling becomes a liquid."

"The bliss of man (could pride that blessing find)
Is not to act or think beyond mankind."

CAPITALS.

A capital letter should begin —

1. The first word of every sentence.
2. The first word of every line of poetry.
3. The first word of every direct quotation.
4. The first word after the introductory words *Ordered, Voted, Resolved,* etc.; as, "*Ordered,* That this shall be entered on the minutes."
5. All proper nouns, and adjectives derived from them.
6. Names of things used as persons; as, "The Brook said to the Mountain," etc.
7. Names of the days of the week, and of the months of the year; but not of the seasons.
8. All words used as titles, or particular names.
9. Names of the Supreme Being, and generally a personal pronoun that refers to Him.
10. The pronoun *I*, the interjection *O*, and single letters forming abbreviations should be capitals.

EXERCISE 44.

Supply the PUNCTUATION-MARKS *omitted in the following paragraphs, and correct those that are wrong:*

THE COMMA.

1. The soil of the earth, is not the same in all places. To do unto others, as we would be done unto is the sum of our duty toward our fellow-creatures. To indulge in continual regrets for what cannot be remedied is only magnifying the evil. The God of our faith, dwells in light inaccessible.

2. Beware of pleasure the mother of all evils. Milton, the poet, was afflicted with blindness. Sir Isaac Newton, the eminent astronomer was remarkable for his modesty. Howard the celebrated philanthropist was no less distinguished for courage than benevolence. King, John of France, was taken prisoner in battle. Charles V. King of Spain and Emperor of Germany died in a convent. Socrates the Greek philosopher, never gave way to anger. The Roman emperor, Severus, died at York.

3. An embattled wall fortified with towers encompassed the city of Jerusalem. The creation demonstrates the power, and wisdom of the Deity. The bodies of the greater part of insects are composed of several rings which close on each other and have a share in all the motions of the animal. The righteous shall flourish, like the palm-tree. The soil of Campania being full of sulphur the water contracts a disagreeable taste. Virtue strengthens in adversity moderates in prosperity supports in sickness and comforts in the hour of death. The study of astronomy expands, and elevates the mind. The less we are able to comprehend the works of nature the more eagerly should we seize every opportunity of inquiring into them. He is a good man, who readily forgives an injury. If the world were to see our real motives we should be ashamed of some of our best actions. When I stand upon the summit of some lofty cliff and see the star of day rise slowly out of the ocean I feel a mingled sensation of sublimity and adoration.

4. It is quite unnecessary indeed to insist further upon the point. Consider on the other hand the advantages of truth. "A faithful friend" it is beautifully said "is the medicine of life." Mountains then we find are essential to the due preservation of the earth. With respect to man no doubt there are many new things which take place in the earth. In the first place let us represent to ourselves the immense space, in which the heavenly bodies are placed. In short the wisdom, and goodness of God are conspicuous in all parts of the creation. Avoid as much as possible the company of the wicked. "Habit" says the proverb "is a second nature."

5. The principal metals, are gold silver mercury copper iron tin, and lead. The cocoa-nut tree supplies the inhabitants with

bread milk and oil. We should live soberly righteously and piously in the present world. The soul can understand will imagine see hear love, and discourse. A man that is temperate generous valiant faithful and honest may at the same time have wit humor mirth and good-breeding. The characteristics of chivalry, were valor humanity courtesy justice and honor. Power riches and prosperity are sometimes conferred on the worst of men.

6. The wise, and the foolish the virtuous, and the evil the learned, and the ignorant the temperate, and the profligate must often be blended together. Absalom's beauty Jonathan's love David's valor and Solomon's wisdom though faintly amiable in the creature are found in unspeakable perfection in the Creator. Manners and customs virtues and vices knowledge and ignorance principles and habits are with little variation transmitted from one generation to another. He alternately commanded and entreated threatened and implored defied and flattered. Death levels the rich, and the poor, the proud, and the humble, the strong, and the feeble, the young, and the old.

SEMICOLON.

1. The Dutch have a saying that thefts never enrich, alms never impoverish, prayers hinder no work. The most remarkable precious stones are the diamond which is colorless and transparent, the sapphire blue, the topaz yellow, the amethyst purple, and the garnet a deep red. The first nations who paid attention to architecture were the Babylonians who built the Temple of Belus and the hanging gardens, the Assyrians who filled Nineveh with splendid buildings, the Phœnicians whose cities were adorned with magnificent structures, and the Israelites whose temple was considered wonderful. There are tears for his love joy for his fortune honor for his valor and death for his ambition.

2. His manner was humble, but his spirit was haughty. When the righteous are in authority the people rejoice, but when the wicked beareth rule the people mourn. The duty of a soldier is to obey his general; not to direct him. Your enemies may be formidable by their numbers and their power, but He who is with you is mightier than they. We have taken up arms not to betray our country but to defend it. The dog wolf and bear are sometimes known to live on vegetables or farinaceous food but the lion the tiger the leopard and other animals of this class devour nothing but flesh.

3. Blessed are they that mourn, for they shall be comforted. ry was impatient of contradiction, because she had been ac-

customed from her infancy to be treated as a queen. Too much anxiety to avoid evils often brings them upon us, and we frequently cause misfortunes by the very efforts we make to escape them. A great advantage in the manufacture of almost every article is the division of labor for when each man has only one thing to do he soon acquires great neatness and proficiency in the performance. Gold the most precious metal is found in every part of the world but the most productive mines are those of America and the East Indies.

COLON.

1. Choose what is most fit, custom will make it most agreeable. I do not repine at my condition, it is the decree of Heaven. Guard with vigilance against the habit of procrastination, nothing is more injurious to success in life. The origin of a virtuous and happy life is derived from early years whoever would reap happiness in old age must plant virtue in youth. To reason with him was vain he was infatuated. Do not flatter yourself with the idea of perfect happiness there is no such thing in the world.

2. The feebleness of the body and the weakness of the mind the dimness of the eye and the failure of the limbs the restless night and the day that can no longer be enjoyed ; these are some of the frailties and afflictions of old age as described by the sacred Preacher. Since man is on his very entrance into the world the most helpless of all creatures since he is for a series of years entirely dependent on the support and protection of others, and since he must at last be laid down in the dust from which he was taken, how vain and absurd does it appear that such a being should indulge in worldly pride!

3. In my youth I saw the sepulchre of Cyrus, which bore this inscription ; I am Cyrus, he who subdued the Persian empire. Tiberius interrupted him with astonishment ; Can these be the sentiments of Belisarius! The apostle thus gives expression to the intensity of his emotion, O wretched man that I am! who shall deliver me from the body of this death? The patriot thus addressed the assembly, My friends we are brought to great straits this day.

PERIOD.

1. Death is the king of terrors religion breathes a spirit of gentleness and affability a man cannot live pleasantly unless he lives wisely and honestly honor glory and immortality are promised to virtue the happiness allotted to man in his present state is indeed faint and low compared with his immortal pros-

pects it is miserable we think to be deprived of the light of the sun to be shut out from life and conversation and to be laid in the cold grave a prey to corruption and the reptiles of the earth the happiness of the dead however most assuredly is affected by none of these circumstances nor is it the thought of these things which can disturb the profound serenity of their repose.

2. The student obtained the degree of A M Jerusalem was destroyed by Titus A D 70 At the death of Charles IV of France his nearest heirs were his sister Isabella mother of Edward III and his cousin-german Philip of Valois Then shall the kingdom of Heaven be likened unto ten virgins Matt xxv 1

INTERROGATION, EXCLAMATION, DASH, AND PARENTHESIS.

1. Approach O man and try what thy wisdom and thy power can execute. Canst thou make one tree to blossom or one leaf to germinate. Canst thou call from the earth the smallest blade of grass or order the tulip to rise in all its splendor. Contemplate these flowers. Examine them with attention Can they be more perfect Can their colors be more beautifully blended or their forms be more elegantly proportioned Can the pencil of the painter equal the warmth of the blossoming peach or imitate the richness of the cherry-tree in bloom So far from imitating no one can conceive all the beauties of nature!

2. How delightful is the face of nature when the morning light first dawns upon a country embosomed in snow. The thick mist which obscured the earth and concealed every object from our view at once vanishes! How beautiful to see the hills the forests and the groves all sparkling in white What a delightful combination these objects present Observe the brilliancy of those hedges See the lofty trees bending beneath their dazzling burden The surface of the earth appears one vast plain mantled in white and splendid array!

3. Here lies the great false marble where. Our fathers each man was a god. And we shall we die in our chains. If thou beest he but oh how fallen.

> And thou the billows' queen even thy proud form
> On our glad sight no more perchance may swell.

4. He gained from Heaven 't was all he wished a friend. The distance of the nearest of these fixed stars or suns for suns they are proved to be is at least twenty billion miles What are our views of all worldly things and the same appearances they would always have if the same thoughts were always predominant when a sharp or tedious sickness has set death before our eyes and the last hour seems to be approaching.

B.

Construction of sentences to illustrate PUNCTUATION:

1. Write six sentences in each of which a comma is required.
2. Write six sentences in each of which two commas are required.
3. Write six sentences in each of which three commas are required.
4. Write six sentences in each of which four commas are required.
5. Write six sentences in each of which a semicolon is required.
6. Write six sentences in each of which two semicolons are required.
7. Write six sentences in each of which a colon is required.
8. Write six sentences in each of which a point of interrogation is required.
9. Write six sentences in each of which a point of exclamation is required.
10. Write from memory the Lord's Prayer, inserting the punctuation marks.

PART V.

PRACTICAL COMPOSITION.

131. We are now to make practical application of all we have learned, in the form of Compositions, Themes, and Essays.

Note. — In this book the term Composition will be applied to simple exercises written from outlines. A Theme is an exercise in which the subject is treated according to a set of Heads methodically arranged. An Essay is a discussion of a subject on a plan not so *formal* as that of a Theme.

Section I. — Compositions.

DESCRIPTIVE COMPOSITION.

1. *Write a short account of the following objects, describing their construction, materials, form, and use:*

Example. — **The Gun.**

The gun consists of a stock, lock, and barrel. The barrel is a long tube made of wrought iron, which is formed into the required shape either by being beaten upon another piece of iron or by being bored with a sharp steel instrument. Its use is to receive the charge, which consists of gunpowder and shot firmly pressed down to the end by means of a rod called the ramrod. The lock consists of the spring, the trigger or handle for moving the spring, the dog-head, and the nipple for fixing the percussion-cap. By means of this contrivance, a quick blow is given to the percussion-cap, upon the drawing of the spring. A spark is thus produced, which sets fire to the gunpowder contained in the barrel. An explosion follows, and carries off the shot or other contents of the gun. The stock is generally

made of wood. It serves as a resting-place for one end of the barrel, and is, at the same time, attached to the lock. The gun is used in war and in field sports.

EXERCISES.

A Scythe.	A Cart.	A Carriage.	A Railroad.
A Plow.	A Penknife.	A Balloon.	A Watch.
A Reaper.	An Umbrella.	A Steamboat.	A Bridge.

2. *Write a short account of the following operations:*

EXAMPLE. — **Lithography.**

Lithography is the art of taking impressions from stone. The first step in the process is to write with lithographic ink, on prepared paper, a copy of what is to be printed. The stone is then heated at a fire, and the copy is applied to it in order to be transferred. After remaining for some time, the paper is gently washed off, when the writing is found to be impressed on the stone, which has the property of absorbing the lithographic ink. The stone is now laid upon a press, and its surface being damped with a cloth, the printing-ink is applied by means of a roller. The ink, being oily, adheres to the impression, but is repelled by the other parts of the stone, which are defended by the water. Paper is then placed upon the stone, and the whole is passed through the press, when the impression is printed.

EXERCISES.

Sowing.	Hay-making.	Brewing.	Book-binding.
Plowing.	Thrashing.	Baking.	Engraving.
Reaping.	Plumbing.	Printing.	Dyeing.

3. *Write a short account of the process of making the following substances:*

EXAMPLE. — **Gunpowder.**

Gunpowder is composed of nitre, or saltpetre, charcoal, and sulphur. These are first reduced to a fine powder, and then mixed. The proportion in which they are united may differ; but good gunpowder consists of 76 parts of nitre, 15 of charcoal, and 9 of sulphur. After being thoroughly combined, they are formed into a thick paste with water. This is allowed to dry, when it is passed through a kind of sieve, which divides it into grains. The grains are made coarse or fine, according to the size of the holes in the sieve.

EXERCISES.

Flour.	Salt.	Paper.	Sealing-wax.
Butter.	Soap.	Ink.	Earthenware.
Cheese.	Glass.	Gas.	Glue.

4. *Write a short account of the work and materials of the following tradesmen:*

EXAMPLE. — **The Cooper.**

The cooper is principally employed in making barrels for the preservation of various substances. These barrels differ greatly in size, from the huge vat, required by the distiller and brewer, to the small cask used by the merchant. Besides these, he manufactures tubs, pails, and other vessels of domestic utility. The best kinds of wood for cooperage are oak, beech, and fir. For the purposes of the cooper, these are cut into long, flat pieces, called staves, a few inches broad, and about half an inch thick. In making barrels, the staves are cut a certain length, and tapered a little toward each end. They are also formed with a slight curve, which produces the swelling in the centre peculiar to barrels. The bottom of the barrel consists either of one piece of wood, or of several joined together. The staves being arranged round it, they are kept in their places by iron hoops. The cooper then forces on the hoops, and, after placing in the head, continues to drive them toward the centre until the vessel is rendered perfectly watertight. The adze, the plane, and a peculiar kind of knife, called a drawing-knife, are the principal instruments used by the cooper.

EXERCISES.

The blacksmith.	The basket-maker.
The book-binder.	The trunk-maker.
The boiler-maker.	The wheelwright.
The turner.	The rope-spinner.
The painter.	The ship-carpenter.
The plumber.	The glass-blower.

Write short compositions on the following subjects:

MODEL. — **Plants and Animals.**

Life is common to both animals and plants; and in the possession of that attribute they are both distinguished from things inanimate.

Plants, as well as animals, require food to maintain them in existence, and, like them, are furnished with vessels to convey nourishment to the different parts of their system ; the circulation of the sap in the one, and that of the blood in the other, presenting one of the most striking analogies between them. They breathe by means of the leaves, which thus perform the functions of lungs, and they also absorb and exhale moisture abundantly.

In many other respects plants exhibit a close resemblance to animals. They are benumbed by cold and revived by heat ; frost or poison deprives them of life ; and, in adapting themselves to the situation in which they are placed, in closing or shifting their leaves on symptoms of danger, and in various other ways, they display qualities that are very like what in animals we call instinct.

Finally, in its development, a plant passes through successive stages of existence, just as an animal goes through a progress from birth to death. Both are at first comparatively feeble. Both acquire, as they advance, greater power of action or resistance. Both must, after a certain period of time, sink under the same decay of their faculties, and go back to be "resolved into the elements."

1. A BEE-HIVE AND A SOCIAL COMMUNITY :

Congregation into distinct societies common to both — various classes in a community — different orders in a bee-hive — the bee-hive and a monarchy — body-guard of the queen-bee — resemblance in division of labor — co-operation of all toward the common benefit — the hive — a city in miniature — streets — palaces — storehouses — provident industry of the bee — union in repelling invasion — likeness between the swarming of a hive and colonization.

2. FRIENDSHIP :

No voice so welcome as that of friendship — it rejoices in prosperity — speaks words of comfort in adversity — is full of sympathy and love — it cheers the mourner — gladdens the wretched — lightens the load of the care-worn breast — entreats an erring brother to repent — the sentiment of friendship exercises a beneficent influence on the human character by expanding the affections — its tendency to promote amiability of disposition — friendship in its true sense must first, however, be founded on virtue and well-grounded esteem — the

friendship of the good seldom disturbed by conflict of interests — the transition from friendship to the more expansive sentiment of philanthropy, natural and easy.

3. THE BENEFITS OF COMMERCE:

Affords employment to large numbers — increases wealth and prosperity — calls forth energy, enterprise, activity — creates a demand for education — leads to rural and social elevation — binds men together by promoting common interests — binds nations together, and thus promotes peace — importance of commerce in our own country — the two most commercial nations of Europe — contrast modern commercial nations with ancient nations based on military power — the more likely to be the more enduring.

REFLECTIVE COMPOSITION.

Outlines.

CIVILIZATION AND BARBARISM:

Civilization and barbarism defined — difference in intellectual position between the civilized man and the barbarian — enjoyments of the barbarian chiefly sensual — contrast with the pleasures to be derived from the cultivation of the mind — the physical comforts of man keep pace with his advance in civilization — wretched condition of the barbarian with respect to the comforts of life — illustrations — Hottentot — Bushmen — indolence of the savage — content with the gratification of his immediate wants — energy of the civilized mind in making provision for the future — barbarism unfavorable to humanity — disregard of life evinced by uncivilized nations — exemplify — immolation of children by Hindoos — destruction of deformed infants by negroes — of their aged parents by certain tribes — contrast with the philanthropic institutions of civilized life.

INDUSTRY AND IDLENESS:

Industry a means of prosperity — idleness predicts misfortune — industry a preservative from evil habits — the idle peculiarly exposed to temptation — beneficial effects of industry upon the intellectual character — prejudicial and enervating influence of idleness — the two char-

acters as contrasted by Solomon — industry and idleness viewed as national characteristics — their effects — illustration — Holland — Spain.

SELFISHNESS AND BENEVOLENCE:

Selfishness essentially mean and degrading — the character consequently repulsive — the aims of benevolence noble — the character therefore attractive — the cold and suspicious nature of selfishness — the warmth and ingenuousness of benevolence — selfishness apt to become unprincipled — such a feature incompatible with benevolence — the selfish man has no true friend — the benevolent man universally beloved — selfishness frequently defeated in its end — consequent bitterness and humiliation — the exercise of benevolence always accompanied by gratification and self-approval — illustrations.

[redacted]

1. Why Education should be compulsory.
2. The Choice of Companions.
3. Advantages of Travel.
4. Uses of Recreation.
5. Cleanliness.
6. Importance of Early Training.
7. Power of Trifles.
8. How has Slavery been justified?
9. Character of Washington.
10. Character of Pres't Jackson.
11. The American Government.
12. Advantages resulting from our Ignorance of the Future.
13. That the Planets are inhabited.
14. That the Planets are not inhabited.
15. Proofs of the Earth's Motion round the Sun.
16. Proofs of the Earth's Rotation.
17. The Burning of Chicago.
18. Influence of Physical Well-being on Moral.
19. Temptations of Poverty.
20. The Influence of Art.

Section II. — Themes.

FIRST METHOD.

I. INTRODUCTION: Make a few preliminary remarks applicable to the subject.

II. DEFINITION: State the subject distinctly, and, if necessary, explain it by a formal definition, a paraphrase, or a description.

III. ORIGIN: Explain the origin of the subject, or state the principles upon which its origin may be accounted for.

IV. PROGRESS: Give an account of the development of the subject from its origin to the present time.

V. PRESENT CONDITION: Describe the subject as it is now in operation.

VI. EFFECTS: Show the influence of the subject upon society, and the relation in which it stands to kindred subjects.

VII. CONCLUSION: Conclude with such remarks, or reflections, apposite to the subject, as could not have been conveniently introduced under any of the previous heads.

1. THE ART OF PRINTING:

INTRODUCTION. — Necessity for diffusion of knowledge — means for this end in ancient times — their inefficiency — our great means.

DEFINITION. — Printing — what it is.

ORIGIN. — First attempts in the art — their deficiency — the inventor of modern printing — story of Faust and Gutenberg — first printed book.

PROGRESS. — Its introduction into England — into America — application of steam to printing.

PRESENT CONDITION. — Extent to which printing is now applied.

EFFECTS. — Effects of this invention on the condition of the world as regards knowledge, and the moral improvement of men.

CONCLUSION. — God said, "Let there be light, and there was light" — so printing diffuses, etc.

2. AGRICULTURE:*

The various sources of subsistence which God has put in man's power — agriculture — what is meant by it — its

* The pupil should be required to arrange the points under the various Heads as set forth in the FIRST METHOD.

antiquity — Scripture proof — how it has been estimated by various nations — its progress not so rapid as that of some other arts — war its special enemy — its present advanced position — effects on the condition of man shown by considering his state without it — its connection with civilization — real dignity and independence of the farmer's life.

3. NEWSPAPERS:

One of the many advantages of printing — newspapers as a branch of the periodical press — date, country, and circumstances of their origin — feeling that gave them birth — what contributed to their spread — introduction into the United States — their present universality — process of printing newspapers — illustrate by a newspaper in your town — their effects — contributions to freedom, justice, humanity, the promotion of general intelligence — influence on literary taste — possible abuse of their influence — advantages derived from reading newspapers — different position of the ancients and moderns in this respect — duty of a modern citizen with regard to them.

4. TELESCOPE:

Feebleness of our senses compared with the extent of the universe around us — value of any invention that extends their range — the telescope — what it is — how it acts — its different parts — author of the invention — defects of the first telescope — causes — by what successive improvements removed — authors of these improvements — the two most famous telescopes — the one of the last century — what it achieved — the other — difficulties of its construction — its achievements — uses of the telescope for astronomical and nautical purposes — illustrate both — general extension of our knowledge of the system of the universe — enlarged ideas of the Creator.

5. ARCHITECTURE:

What it is — its origin — its early state — diversity of national taste in architecture — influence that acted on its development — various kinds of dwellings in primitive times — mention of them in Scripture — character of the nations by whom each was used — the two elements

in all architecture — how both are necessary to its advancement — the nations of antiquity eminent for architecture — the most celebrated orders of architecture — illustrate by the most splendid remains and imitations — modern styles — their characteristics and best examples — necessity of architecture to civilized society — how it has contributed to its physical and moral improvement — illustrate by considering the condition of man without it.

6. COMMERCE:

The meaning of the term and the considerations involved in it — its origin in the mutual dependence of the nations of the world for the supply of their various wants — its consequent antiquity — earliest instances recorded — principal commercial states of antiquity mentioned in sacred and profane history — extent to which ancient commerce was carried on — illustrate — what cause set limits to it — state the circumstances that made Europe the centre of the world's commerce — the causes that secured its permanence as such — chief commercial states at the present time — from its origin we may infer its universality — no country that may not beneficially engage in it — effects of commerce — extent of its contributions to the necessities and comforts of mankind — it is the chain that binds savage and civilized countries together, overcoming whatever obstacles may separate them — its consequent influence on civilization — its advantages illustrated by considering the condition, physical and moral, of any country without it — conclusion: everything tending to promote commerce may be considered a blessing to the world — war generally its greatest enemy.

7. TRAVELING:

Naturally suggests itself to civilized man as a means of improvement — estimation in which it has always been held — earliest travelers, as Solon, Pythagoras, Herodotus — for what they prepared themselves by it — necessity of it in their circumstances — general objects of travel — discovery — knowledge in all its departments — cultivation of the mind and formation of the character — illustrate the extent of its benefits in all these respects — the preparations requisite for traveling to advantage.

8. MUSIC:

Meaning of the term, and the considerations involved in it — its first development in melody — what are the two constituents of this — show that they are implanted in our nature, and manifest themselves spontaneously — music, then, as the expression of feeling, has its foundation in the constitution of our nature — what is harmony — belongs to an advanced stage of musical cultivation — different kinds of music — its antiquity naturally to be inferred — earliest record of it — chief musical nations of antiquity — Hebrew music — Greek music — with what intimately connected — extent of our knowledge of ancient music — early use of music.

9. GOVERNMENT:

What is meant by government — its objects — its necessity to mankind — its divine sanction — the foundation and characteristics of good government as opposed to mere force — universality of government under different aspects — its antiquity — earliest form — various forms prevailing at present, with their characteristics — examples — the advantages of our own form of government — influence of government on civilization — on the happiness and advancement of mankind, social, mental, and moral — the condition of those countries where it is imperfectly developed — the duty of citizens with regard to it.

SECOND METHOD.

I. INTRODUCTION: Make a few preliminary remarks applicable to the subject.

II. DEFINITION: State the object distinctly, and, if necessary, explain it by a formal definition or a description.

III. NATURE: Give such an account of the subject as may serve to determine its character.

IV. OPERATION AND EFFECTS: How the subject is manifested, and in what manner it affects the individual or society.

V. EXAMPLES: Adduce examples in illustration of the subject.

VI. APPLICATION: Show what our duty is with reference to the subject, and how we may profit by an examination of it.

1. FRIENDSHIP:

Instinctive aversion of our nature to solitude and its associations — the mere presence of our fellow-men gives cheerfulness — how much more friendship — what is true friendship, and what is included in it — acquaintance not friendship — distinguish it from its counterfeits — its characteristics — it is rare, like everything of true value — it is limited in its objects, *i. e.* we cannot have a great many true friends — it is unselfish — its effects — it largely contributes to the happiness of the world by the sympathy and aid which it offers — reference to this in Scripture — it purifies and elevates the nature of him who cherishes it — ardor which may pervade it — example from history: David and Jonathan, Damon and Pythias, Achilles and Patroclus, Douglas and Randolph, Wallace and Graham — application — advantage of cultivating it — necessity of caution in selecting friends, from its great influence on our character and prospects — constancy in friendship when once entered into.

2. ANGER:

What anger is — not in itself to be condemned — the testimony of Scripture — occasions for virtuous anger — advantage and duty of manifesting it — quite consistent with the character of meekness — Moses — unjustifiable anger — what constitutes it — its intolerant nature — its weakness — its effects — tendency to dissolve the bonds of friendship — misery of all exposed to it — consequences often irreparable — its vicious influence on the mind and body of him who indulges it — examples — application — our duty to guard against this passion — its beginnings specially dangerous.

3. AMBITION:

Some of the passions commonly condemned are implanted in man for good ends — mention instances, and show their propriety — ambition one of these — not necessarily bad — define it in its good sense — the end it seeks to attain — the means it will employ — its beneficial

operation, both on the subject of it, as involving the exertion and expansion of his faculties, and as raising him to a higher sphere of influence and happiness — and on mankind as experiencing the happy results of all this — extent of its benefits from the universality of its operation — every man in every occupation who has raised himself to eminence an example of it — ambition in its bad sense — its characteristics; for example, its exclusiveness and consequent inhumanity — its unscrupulousness, insatiableness — show how these necessarily spring out of it — its effects — makes the subject of it the unhappy prey of contending passions, and withdraws him from the true end of his being — its effects on the world — endless misery, mental, moral, and physical — examples from civil and ecclesiastical history — Cæsar, Alexander, Pyrrhus, Sextus V., Wolsey, Henry VIII. — the hollowness of its attainments often reluctantly testified to by conscience — anecdotes of Napoleon — practical inferences from the foregoing.

4. AVARICE:

Like many other vices, arises from the abuse of a right principle — what that principle is — what avarice is — its characteristics — its effects on the subject himself — how it tyrannizes over and degrades his spirit, contradicting the nobler feelings of nature, such as generosity, charity, and stains his character with other feelings equally hateful with itself, such as jealousy, hatred, deceit — the moral and physical comfort of which the avaricious man deprives himself, and the dangers he is exposed to — its effects on his family — on society, as he contributes nothing to promote its interest — examples — dissuasives from this passion — a picture of the avaricious man sufficient to disgust us — the object of it fleeting and contemptible compared with the true end of man's life — dictates of Nature, and precepts of Scripture — our duty, then, to use our means aright, and to contribute by them to the promotion of human happiness, so far as the immediate claims of family and friends allow.

5. ENVY:

What it is — its tendency — its foundation, selfishness — its components, hatred and grief — hatred of another for what he has, grief for our want of it — how it manifests

itself in slander and outward opposition to its object — its characteristics — malicious, as having no apparent motive, and as converting goodness itself into a source of evil — weak, as it cannot gain that good for its subject which might be obtained by other means — unrelenting, as admitting no reconciliation with its object — ungenerous, as directed without scruple even against friends and those who have a just claim to the good wishes of its subject — what qualities most expose a man to it — prevalence in every station — no protection against its darts — its effect on the spirit of its subject — its influence on friendship and all the ties that bind men together — actual evil which it has produced, as shown in history — exemplify by the case of Saul and David — practical inferences.

6. CONTENTMENT:

There is much that we cannot possess in the world — folly of striving after such things — the essentials of happiness generally easy of acquisition — what does contentment imply — it springs not from outward sources — a man may change his condition often without finding it — it is contained in the mind itself — not to be confounded with indifference to external things — not antagonistic to honorable exertion — happiness which a contented spirit carries within itself, and imparts to those with whom it comes in contact — example — Curius Dentatus, Cincinnatus, Washington — advantage of cultivating such a spirit as the contented man has — what the ambitious, with endless labor and risk, are only seeking to obtain, namely, the attainment of their wishes.

THIRD METHOD.

I. THE PROPOSITION OR STATEMENT: Show the meaning of the subject, by amplification, paraphrase, or explanation.

II. THE REASON OR PROOF: Prove the truth of the proposition by some reason or argument.

III. THE CONFIRMATION: Show the unreasonableness of the contrary opinion, or advance some other reason in support of the former.

IV. THE ANALOGY OR SIMILE: Illustrate the truth of what is affirmed by introducing some comparison.

V. THE EXAMPLE: Bring instances from history to corroborate the truth of your affirmation, or the soundness of your reasoning.

VI. THE TESTIMONY: Introduce proverbial sentences or passages from good authors, to show that others think as you do.

VII. THE CONCLUSION: Sum up the whole, and show the practical use of the subject by some appropriate observations.

1. PERSEVERANCE OVERCOMES ALL DIFFICULTIES:

Proposition — reason — it is in the nature of things that a spirit such as perseverance indicates should attain the end for which it strives — confirmation — most of what is great in the world, whether the production of the mind or of the hand, is the result of perseverance — illustrate variously — analogy — dropping water hollows out the stone in course of time — perseverance exemplified throughout creation — the spider, beaver, and other animals — most men of eminence — examples — Robert Bruce — Columbus — testimony or quotation — lessons drawn from the proposition — encouragement afforded by a knowledge of the way to insure success in our pursuits — fate of the character infected with an opposite habit.

2. DELAYS ARE DANGEROUS:

Proposition — reasons — probable non-attainment of the end delayed — the uncertainty of our lives — constant change in the position of affairs — others will not wait for us — even if the end be attained, much loss of time and annoyance are entailed, both on the subject himself and on others — illustrations — the stories of Archias, a magistrate of Thebes, and of Mark Antony — Franklin's advice — practical inferences — advantage of doing everything in its proper time — our duty to practice and inculcate regularity, if we would preserve our own comfort or respectability.

3. HONESTY IS THE BEST POLICY:

The meaning of the proverb — what it does not mean — reasons supporting the proposition — honesty procures the esteem and confidence of others, which is a great means of advancement — the probability of dishonesty being discovered, though it benefit at the instant — consequences of this discovery — danger of one dishonest act succeeding another, thereby rendering the utter ruin of one's character, and its consequences not improbable — the feelings engendered by dishonesty — the dishonest man, having wronged others, has many enemies to fear — most honest men can furnish from their own lives instances of the truth of the proposition — history records many, as the story of Washington, of Earl Fitzwilliam and the farmer — testimony or quotation — our duty to practice honesty and to inculcate it as evinced by the above considerations — why we should carefully refrain from speaking lightly of it.

4. PUNCTUALITY PROCURES CONFIDENCE:

The proposition — how punctuality procures confidence — qualities it indicates in its subject, as resolution, perseverance, promptness in action — Nature seems to inculcate this habit on us — it is regular in all its operations, so that we place implicit confidence in their performance — most of those whose talents have raised them to eminence illustrate the truth of the proposition — exemplified also in every-day life — testimony or quotation — what the above considerations should teach us, both with reference to ourselves and others — danger of allowing trifling excuses to induce a violation of the habit of punctuality.

5. VIRTUE IS ITS OWN REWARD:

What virtue is — its tendency to procure worldly prosperity — such a reward is not without value in the eyes of the virtuous man — yet virtue must be pursued for its own sake — whether its legitimate *tendency* be realized or not, it is of the essence of virtue to reward him who practices it — the nature and excellence of this reward — reason of this to be sought in our moral nature — vast influence for good of this appointment, as virtue is often unrewarded, sometimes persecuted, in this world — sufficiency of virtue's own reward — singularity cannot shame it, oppression cannot crush it — in such cir-

cumstances it only shines the more — may be compared to a fragrant flower when crushed, or to beauty amidst suffering or in tears, which appears to us with additional charms — every virtuous man feels the truth of our proposition, and is an instance of its truth — history furnishes abundance of examples — Aristides, Phocion, Fabricius, Sir Philip Sidney — mankind spontaneously testify to the excellence of virtue — this testimony universal — quotation — what the proposition teaches us — virtue the highest ornament of character — what hopes its connection with happiness authorizes the virtuous man to cherish as to a future state — the grounds of this expectation.

Miscellaneous Subjects for Themes.

1. The Microscope.
2. The Art of Writing.
3. Emulation.
4. Poetry.
5. Sculpture.
6. Custom is second Nature.
7. Never too late to Learn.
8. The Cotton Manufacture.
9. The Silk Manufacture.
10. Geography.
11. Painting.
12. Benevolence.
13. Affectation.
14. Knowledge is Power.
15. Necessity is the Mother of Invention.
16. Piety.
17. Hope.
18. Astronomy.
19. Mechanics' Institutions.
20. Charity.
21. Frugality is a great Revenue.
22. Evil Communications corrupt good Manners.
23. Aërostation.
24. Well begun is half done.
25. Politeness.
26. Independence.
27. Self-denial.
28. Self-esteem.
29. Example is better than Precept.
30. Deserve Success, and you will command it.

Section III. — Essays.

Write ESSAYS *from the following outlines:*

1. ON CRUELTY TO ANIMALS:
   - *a.* The obligations of man to the lower animals — the ingratitude of maltreating his benefactors.
   - *b.* The goodness of God in providing these animals for our use, and in giving man "dominion over them" — the injustice or immorality of abusing God's gifts, and of violating the trust which that "dominion" implies.
   - *c.* The duty of caring for the helpless, of being kind to the

dumb — the cowardice of taking advantage of their helplessness and inability to plead their own cause.

d. The hardening effect upon the heart and affections of systematic ill-treatment of dumb animals — the intelligence that can be developed in them — the pleasure derivable from their companionship — the fidelity and love with which they are capable of rewarding their benefactors.

2. A TASTE FOR READING :

a. Variety of work requires variety of recreation — contrast the cases of mental and of manual labor — one resource always available is the taste for reading.

b. Eminently a rational recreation — furnishes the mind with substantial ideas and eloquent images — drives away listlessness — excludes temptation — lightens labor.

c. Reading not only gives occupation, but introduces a man into the choicest friendships — the wisest, the best, and the worthiest of all time : this society is ennobling.

d. All may find in reading something to suit their taste — instruction, incident, adventure, scenes from nature and from human life — to increase the store of knowledge, stimulate imagination, purify the sentiments.

e. A source of happiness to others as well as to one's self — prompts and enriches conversation.

f. What a great French writer (Montesquieu) has said, "He had never known any cares that were not lightened by an hour's reading" — experience of all who have the taste.

3. THE GOOD AND THE EVIL OF WAR :

a. The good : calls forth noble sentiments, courage, manliness — rouses a nation from lethargy — counteracts the effeminacy, luxury, weakness, indolence, which a long peace engenders — frequently avenges tyranny, murder, and banishes barbarism.

b. The evil: excites angry passions, sacrifices human life, destroys property, devastates nature, entails national, social, and domestic misery.

c. Summing up: probably must be acknowledged as an *evil;* but thus far a *necessary* evil, and with many attendant benefits — hope that the world's disputes may hereafter be settled without the sword.

4. RAIN — ITS USES:

a. Feelings with which we are apt to regard a rainy day — disappointment and irritation from interruption of pleasure.

b. Consider to what drought leads when long continued — effects on vegetation — on cattle — illustration of these points — effects on man's comfort thereby.

c. But now rain comes — changed aspect of the fields — cattle and man relieved — the air freshened — the walk enlivened — in short, languishing nature revived.

d. Against so palpable good we must not place what is at best to us a little disappointment — with patience in hope of increased pleasure another day — the rainy day not always, as common language would lead us to think, a *bad* day.

5. ON FOREIGN TRAVEL:

a. Solitude often produces selfishness — men's sympathies expand the more, the more they mix with their fellows — the men of a small circle and limited experience are narrowest and most bigoted in their views.

b. Men who know no country but their own are apt to be filled with national prejudices, to underrate other countries — travel removes those prejudices, expands the intellect, increases our knowledge of men and things, shows us nature and art under different circumstances, makes us less vain, and more charitable.

6. ON THE ADVANTAGES OF A GOOD EDUCATION:

a. Meaning of "education" in its limited or school sense — its more enlarged meaning: the development of all our faculties, and the formation of *character.*

b. Fortune may be left to us by our parents or relatives; but education must be acquired by ourselves, or we must lack it forever. *Fortune* may be acquired at an advanced time of life — if *education* is neglected in youth, almost impossible to make it up.

c. Education to be gained by work — anecdote: when Dionysius, the tyrant of Syracuse, wanted Archimedes to instruct him in geometry by an easier method than common, the philosopher replied, "I know of no royal road to geometry."

d. It is to education that men owe the superiority they have over their fellow-creatures, more than to any ad-

vantages of nature. Many persons would have risen high, had they been educated. Fine illustration from Gray's *Elegy:*

"But knowledge to their eyes her ample page,
Rich with the spoils of time did ne'er unroll:
Chill penury repress'd their noble rage,
And froze the genial current of the soul.

"Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air."

7. A SUMMER MORNING:

a. Pleasure of being alone with nature — in early morning the bustle of the day's work does not yet distract us — only so much of human activity as to lead to meditation instead of disturbing it.

b. Beauty of the scene on a fine summer morning — clear atmosphere — familiar scenes appear in a new light — dewy fragrance of flowers and leaves — music of birds — (name some in illustration).

c. Ample reason for the common belief that it is good to be up betimes — morning air fresh and exhilarating — after night's repose the temper is calm and unruffled — disposed for cheerful contemplation — a wholesome introduction to the work of the day.

d. Such pleasure may be commended with all confidence — its experience not attended with loss or regret — on the contrary, leaves no impression but such as are healthful and gratifying.

8. ON HISTORICAL READING:

a. Increases the sphere of our knowledge.

b. Expands our sympathies.

c. Presents noble pictures of patriotism and courage.

d. A source of gratification and amusement.

e. Enables us to draw lessons from the past applicable to the present.

f. Gives us models for personal imitation, and leads to the formation of sound views of life and conduct.

9. ON METHOD IN DAILY LIFE:

a. Enables us to do more work, and better work in less time.

b. The proper division of time will do for the individual what the division of labor does for the community.

c. Much time is wasted in thinking what we are to do next; much by not taking our duties in a proper succession (illustration), as if a letter-carrier were to take out his letters in a general heap, and deliver them just as the addresses turned up.

d. Show how organization is applicable to various occupations and pursuits; to daily business; to the weekly round of duties; to amusements; to traveling; to the associations of men for all purposes, as churches, insurance companies, railroads, public libraries, etc.

e. The greater comfort and happiness arising from doing work methodically, thoroughly, and well.

Miscellaneous Subjects for Essays.

1. Recollections of Early Childhood.
2. Advantages of Life Insurance.
3. Influence of Climate on People.
4. Wisdom of God.
5. Making the best of Things.
6. God in Nature.
7. God in History.
8. Value of Time.
9. Ravages of Time.
10. Regularity of Nature.
11. Economy of Nature.
12. History.
13. Biography.
14. Industry.
15. Pride.
16. Prejudice.
17. Importance of Geology.
18. Importance of Mathematics.
19. Pleasures of Memory.
20. Pleasures of Conversation.
21. Colonization.
22. Flattery.
23. Remorse.
24. Economy.
25. Power of Custom.
26. Importance of Trifles.
27. Decision of Character.
28. Public Opinion.
29. A good Temper.
30. Taste.
31. Sublimity.
32. Power of Association.
33. Love of Fame.
34. Conscience.
35. Intemperance.
36. Revenge.
37. True Greatness.
38. Truth.
39. Genius.
40. Curiosity.
41. Advantages of a Classical Education.
42. Advantages of a well-cultivated Mind.
43. Power of Application.
44. Evanescence of Pleasure.
45. Heroism.
46. The Study of the Bible.
47. The Imagination.
48. Sensibility.
49. Sources of our Country's Prosperity.
50. Origin and Progress of Language.
51. Character of the Romans.
52. Greek Literature.
53. Uses of Adversity.
54. Qualifications of a General.
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60. On the Choice of a Profession.
61. True Happiness.
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EXPLANATION OF TERMS.

Allegory (Greek *allos*, other, and *agoreuein*, to speak in the assembly). A narrative representing objects and events that are intended to be symbolical of other objects and events having a moral or spiritual character. The *Pilgrim's Progress*, by John Bunyan, is a well-known example. In it the spiritual life or progress of the Christian is represented in detail by the story of a pilgrim on a journey to a distant country, which he reaches after many struggles and difficulties. Other examples: Spenser's *Fairy Queen*, Thomson's *Castle of Indolence*, Swift's *Tale of a Tub*, and *Travels of Gulliver*.

Alliteration (Latin *ad*, to, and *litera*, a letter). The device of beginning successive words with the same initial letter; as,

"Up the *high hill he heaved* a *huge* round stone." — POPE.

It formed the distinctive mark of the oldest English poetry. It is used occasionally for effect by modern authors; but its frequent introduction savors of affectation.

Ambiguity (Latin *ambiguus*, from *ambigere*, to wander about with irresolute mind). A double meaning involved in the construction of a sentence; as, "John promised his father never to abandon his friends." It is impossible to decide *whose* friends are meant, whether those of John or of his father.

Analogy (Greek *ana*, according to, and *logos*, ratio, proportion). A similarity of *relationship*, — not a direct resemblance of things themselves, but of the relations they hold to some third thing. Thus there is an analogy between an egg and a seed. Not that the two things are alike; but there is a similarity between the relation which an egg bears to the parent bird and to her future nestling, and the relation which a seed bears to the old and to the young plant, and this resemblance is an *analogy*.

Anticlimax. A climax is the arranging of the terms or particulars of a sentence or other portions of discourse, so as to rise in strength to the last. An anticlimax is a sentence in which the ideas suddenly become less dignified at the close. Thus, Hawthorne speaks of a custom which he intended to ridicule as "befitting the Christian, the good citizen, and the *horticulturist.*"

Antith'esis (Greek *anti*, against, and *tithemi*, to place). A contrast of words or ideas in successive clauses or sentences. Thus: "In the plant the clock is wound up, in the animal it runs down. In the plant the atoms are separated, in the animal they recombine." Used judiciously, antithesis is a great beauty, but it may be carried too far. Macaulay has been blamed for an excessive use of this form of expression.

Apos'tro-phe (Greek *apo*, away, and *strephein*, to turn). A figure of language in which the speaker *turns aside* from the natural course of his ideas to address the absent or the dead, as if they were present. Thus: —

"Glorious Washington, break the long silence of that votive canvas: speak, speak, marble lips; teach us the love of liberty protected by law." — EDWARD EVERETT.

Bur-lesque' (French, from Italian *burlare*, to ridicule) consists in using high-sounding epithets and an apparently dignified style to describe unworthy or unimportant objects. Thus:

"Then flashed the lurid lightning from her eyes,
And screams of horror rend the affrighted skies:
Not louder shrieks to pitying Heaven are cast,
When husbands and when lap-dogs breathe their last." — POPE.

Circumlocution (Latin *circum*, around, and *loqui*, to speak). A roundabout way of expressing a simple idea. It may be resorted to *with an object*, as in what is called "Euphemism," or the mode of softening a harsh or too direct and literal expression. But unless justified in this way, circumlocution is to be avoided as enfeebling one's style.

Climax (Greek *klimax*, a ladder or staircase) consists in so arranging the words of a series, or the parts of a sentence, that the least impressive shall stand first, and the successive words or parts grow in strength. Thus:

"It is an outrage to *bind* a Roman citizen; to *scourge* him is an atrocious crime; to *put him to death* is almost a parricide; but to CRUCIFY him — what shall I call it?" — CICERO.

Comparison (Latin *compar*, like or equal to another). An extended or elaborate *simile*. Not every statement of mere resemblance constitutes a simile. When objects are compared in respect of quantity or degree, or to see how they differ, there is no simile. Thus, if we should say that "Emily is like her mother," this would be no comparison. It is only when the object of the comparison is to trace *internal resemblance* that a comparison becomes a figure of similitude. Thus:

"Trade, *like* a restive horse, is not easily managed: where one is carried to the end of a successful journey, many are thrown off by the way."

Diction (Latin *dicere*, to speak). The element of style that has reference to the words employed by a writer or speaker.

Epigram (Greek *epi*, upon, and *graphein*, to write). A short, pointed, or witty saying, the true sense of which is different from that which appears on the surface. It involves a hidden meaning which contradicts that which is expressed, and the force of Epigram lies in the pleasant surprise attendant upon the perception of the *real* meaning. It is an epigram to say that "solitude sometimes is best society." Taken literally, this is an absurdity; yet it is a forcible way of saying that the pleasures of solitude are greater than those derived from ungenial companionship. In a loose way, *Epigram* is applied to any witty, pointed saying.

Eu'phemism (Greek *eu*, well, and *phemi*, to speak). An allowable circumlocution used to soften a harsh or direct way of putting a thing. Thus: "Your statement is not quite consistent with truth" is a Euphemism for "You are telling a lie."

Euphony (Greek *eu*, and *phoné*, well-sounding). Agreeable effect produced on the ear by the sounds of words, — their *sounds* considered independently of any meaning the words may have.

Exor'dium (Latin *ex*, out of, and *ordiri*, to weave a web). The introductory part of an oration. Its object is to render the hearers well-disposed, attentive, and open to persuasion.

Fable. A fictitious story, in itself improbable, generally impossible, but nevertheless conveying or illustrating some moral instruction, or some opinion. It differs from an Allegory, first, in being improbable and necessarily fictitious;

and, second, in conveying generally one simple moral lesson, without exhibiting numerous points of similarity as the Allegory does. The famous productions known as the Fables of Æsop are the best illustration.

Hexameter (Greek *hex*, six, and *metron*, a measure). A verse consisting of six feet or measures. In this species of verse are composed the *Iliad* of Homer and the *Æneid* of Virgil. The feet of classic verse were measured according to *quantity*, of English verse according to *accent*. The following are hexameter lines:

"Strongly it | bears us a- | long on | swelling and | limitless | billows,
Nothing be- | fore and | nothing be- | hind but the | sky and the | ocean."

Humor. A quality easy to feel but hard to define, and of which the best realization will be obtained by reading the writings of such men as Cervantes (*Don Quixote*), Sterne, Sydney Smith, Charles Lamb, Hood, Irving, and Holmes. It is *not* the same thing as "wit."

Hyper'bo-le (Greek *hyperbolé*, overshooting). An exaggeration of the literal truth, so as to make a statement more impressive. The following contains an example of hyperbole:

"And there are also many other things which Jesus did, the which, if they should be written every one, I suppose that *even the world itself could not contain the books that should be written.*" — BIBLE.

It is much used in poetry and in oratory; also in common conversation. But it should be used sparingly, for, like other spices, if excessive, it becomes disagreeable.

Innuen'do (Latin *innuere*, to give a nod). A form of allusion, in which a thing, instead of being plainly stated, is suggested or implied merely. It is particularly effective in vituperation. The thing is said, and yet said so that the vituperated person cannot lay hold of it in the way of refutation or retort. Fuller's saying on Camden the antiquarian is a witty innuendo: "He had a number of coins of the Roman emperors, and *a good many more of the later English kings*" [that is, he was rich].

Irony (Greek *eiron*, a dissembler) expresses the contrary of what is meant, there being something in the tone or manner to show the real drift of the speaker; as in Job's address to

his friends: "No doubt but ye are the people, and wisdom will die with you." It professes belief in a statement for the purpose of casting ridicule upon it. It bestows praise in such a manner as to convey disapprobation.

"And Brutus is an *honorable* man!"

Johnsonian Style. Writings in which long and sonorous terms and elaborately balanced periods abound. So called from the character of the productions of Dr. Samuel Johnson, an English writer of the last century. Macaulay, criticising Johnson's style, says: "When he talked, he clothed his wit and his sense in forcible and natural expressions. As soon as he took his pen in hand to write for the public, his style became systematically vicious. All his books are written in a learned language — in a language which nobody hears from his mother or his nurse — in a language in which nobody ever quarrels, or drives bargains, or makes love — in a language in which nobody ever thinks. It is clear that Johnson himself did not think in the dialect in which he wrote."

Li'to-tes (Greek *litos*, plain, simple) is precisely the reverse of hyperbole. It is a form of thought by which, in seeming to lessen, we actually increase the force of an expression. Thus when we say, "These are not the words of a child," we mean, "These are the words of a wise man." "I cannot eulogize such a man," means, perhaps, "I despise him."

Metaphor (Greek *meta*, beyond, and *pherein*, to bear). One of the figures of speech, — an *implied* comparison; whereas an *expressed* comparison is called a simile. Example: "Thy word is *a lamp* to my feet." *Mixing* metaphors is combining in one sentence two inconsistent metaphors on the same subject.

"I *bridle* in my struggling muse with pain,
That longs to *launch* into a nobler strain." — ADDISON.

Here Addison makes his muse first a *steed* to be "bridled in," then a *ship* to be "launched."

Meton'ymy (Greek *meta*, indicating change, and *onoma*, a name). A figure of speech in which one word is used for another when the things denoted have some other relation than that of resemblance. The principal kinds of metonymy are set forth in Part IV., Chapter III.

Obsolete Words. Such as no longer belong to the current speech. They are sometimes effective in poetry, but should not be used in ordinary prose composition. Their employment is as much out of place as would be the wearing the knee-breeches and powdered wigs of our ancestors. "I wot that he gave his artillery unto the knave," meant, in the 17th century, "I knew that he gave his bow and arrows to the attendant"; but we should not *know* that it meant that without the use of a glossary.

Onomatopœ'ia (Greek *onoma*, a name, and *poiein*, to make). The name given to that figure of speech in which the very sound of the word is an imitation of the meaning of the word — "the sound an echo of the sense."

"Like our *harsh*, northern *whistling, grunting guttural*,
Which we 're obliged to *hiss*, and *spit*, and *sputter* all." — BYRON.

Par'ody (Greek *para*, beside, and *ode*, a song). A composition similar in sound to another, and yet conveying an entirely different meaning. It is always designed to have a ludicrous effect.

"He thought, as he hollowed his narrow bed,
And punched up his meagre pillow,
How the foe and the stranger should tread o'er his head,
As he sped on his way o'er the billow."

This verse is a parody of a stanza, in the "Burial of Sir John Moore," beginning

"We thought, as we hollowed his narrow bed," etc.

Paronoma'sia (Greek *para*, beside, and *onomazein*, to name). A *pun* or play on words.

Pa'thos (Greek *pathos*, feeling). That which touches the tender chord in our nature, — a sympathetic pain not wholly without pleasure. Dickens's description of the death of Little Nell, in the "Old Curiosity Shop," is a fine instance. The Bible also abounds in pathos. But if not managed with great skill, this quality is likely to degenerate into mawkishness and sentimentality.

Period (Greek *peri*, around, and *odos*, a way). A sentence in which the complete sense is suspended until the close. It is contrasted with the loose sentence in which the principal predicate is followed by explanatory phrases or clauses, which may be omitted and still leave the sentence a complete sentence.

Peroration (Latin *per*, through, and *orare*, to speak). The conclusion of an oration.

Personification. That figure of language by which the lower animals and inanimate objects are represented as endowed with the powers of human beings, especially with speech; as, "*I* am glad," answered the Bee, "to hear *you* grant, at least, that *I* came honestly by *my* wings and *my* voice."

Perspicuity (Latin *per* and *specio*, that which may be *seen through*, transparent). The quality of style by which a writer's meaning is rendered clear and intelligible. It is opposed to obscurity, ambiguity, etc., and is the first requisite of good writing.

Ple'onasm (Greek *pleos*, full). An allowable redundancy. "I cried to the Lord *with my voice*." The phrase "with my *voice*" is redundant, since it is *implied* in the verb *cried*; but such redundancies are allowable when deep feeling is expressed.

Pun (etymology doubtful; but said to be connected with Anglo-Saxon *punian*, to bruise, or with the word *point*) has been characteristically defined in the following rhyming way:

"A pun 's a word that 's played upon,
And has a double *sense*;
But when I say a double *sense*,
I don't mean double *cents*.

As thus: A bat about a room
Not long ago I knew
To *fly*; he caught a fly, and then
Flew up the chimney *flue*."

Rhetoric (Greek *hrein*, to speak). The science and art of expressing thought and feeling by language in the best possible manner. The Greek Aristotle, the oldest writer on the subject, defines it as "the faculty of perceiving all the possible means of persuasion on every subject."

Rhyme (Anglo-Saxon *ryme*, series, number). The correspondence of one verse with another in final sound.

Rhythm (Greek *rythmos*, order or harmony). In verse, the recurrence of *stress*, or *accent*, at regular intervals; in prose at variable intervals.

Sarcasm (Greek *sarkazein*, to tear flesh like dogs, to flay). A keen, reproachful, but at the same time witty expression. Thus, one Ward, a flippant Parliamentary orator who used to write out and commit to memory bombastic speeches, having severely criticised Rogers's poem entitled "Italy," the poet took his revenge in writing these few lines, which were soon widely quoted:

> "Ward has no heart, they say; but I deny it:
> He has a *heart*, and *gets his speeches by it!*"

Satire (Latin *satira*, a mixture). A production in which follies and vices are ridiculed, sometimes humorously and with good-nature, and sometimes severely and indignantly, often employing the bitterest sarcasm.

Sim'i-le (Latin *similis*, like). A figure of language in which one thing is expressly compared to another, which it resembles in some properties. The comparison is introduced by the words *like*, or *as*;

> "*Like* a tempest down the ridges
> Swept the hurricane of steel."

> "We all do fade *as* the leaf."

Sol'ecism (Greek *soloikos*, speaking incorrectly). A fault of syntax, — a grammatical blunder.

Sonnet (Latin *sonus*, a sound). A poem of fourteen lines of ten syllables, with a peculiar arrangement of the rhymes, not, however, always strictly observed.

Style (Latin *stylus*, an instrument for writing). The mode of expression which one habitually adopts in giving utterance to his thoughts. When we speak of Dickens's *style*, Addison's *style*, Victor Hugo's *style*, we have a notion of a certain manner of clothing thought in words, and this peculiarity is style. The term comes from the Latin *stylus*, an instrument used by the ancients in writing on tablets covered with wax; and the modern meaning is a transference of sense from the instrument to the way of using it, — just as we say that a person "wields a forcible *pen*."

Synonyms (Greek *syn*, together, and *onoma*, a name). Words which agree in their general meaning, but differ in their special applications. Thus, *discovery* and *invention* have in common the idea of presenting for the first time; but "discovery" is applied to making known what previously existed; "invention," to constructing what did not previously exist.

Taste. Employed with reference to Fine Art has two meanings: 1. The susceptibility to pleasure from works of art: a person devoid of this is said to have no taste. 2. The kind of artistic excellence that gives the greatest amount of pleasure to cultivated minds: thus we may say that a poem displays "good taste," or a newspaper article "a want of taste."

Tautol'ogy (Greek *tauto*, the same, and *legein*, speech). The repetition of the same thought in different words.

Tropes (Greek *tropé*, turning). Single words used figuratively, or not in their literal sense. The figures called synedoche, metonymy, and metaphor are *tropes*.

Wit (Anglo-Saxon *witan*, to know). A combination of ideas, in the first place, *unexpected;* secondly, *ingenious;* and thirdly, consisting in a *play upon words*. (1.) As regards being *unexpected*, — this is implied in the terms "*flash* of wit," "*stroke* of wit," "*sally* of wit," etc. (2.) The unexpected combination must display *ingenuity* or skill, such as gives something to admire. (3.) It is a mode of ingenuity consisting in a play upon words (French *jeu de mot*). The Epigram is the purest form of wit. Next are Innuendo and Irony, double meaning, etc., down to, and *sometimes* including, the pun.

THE END.

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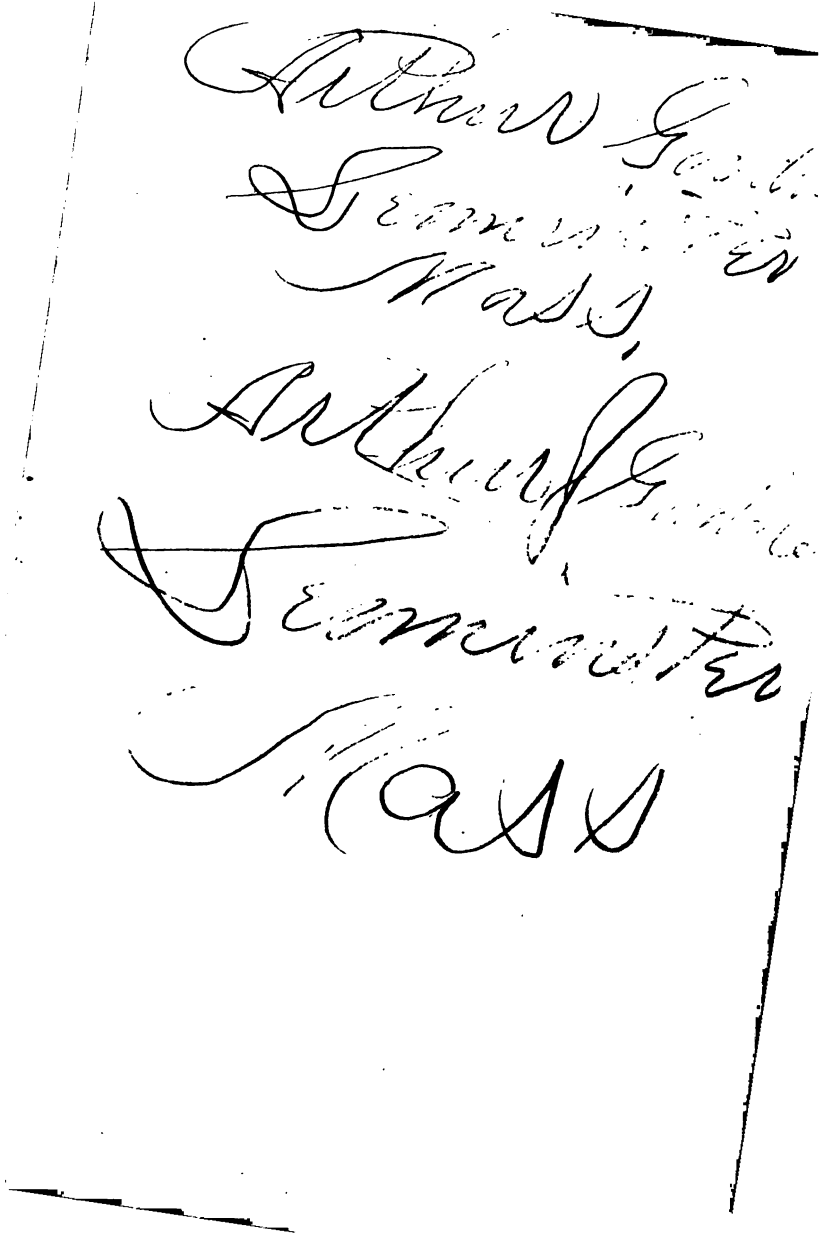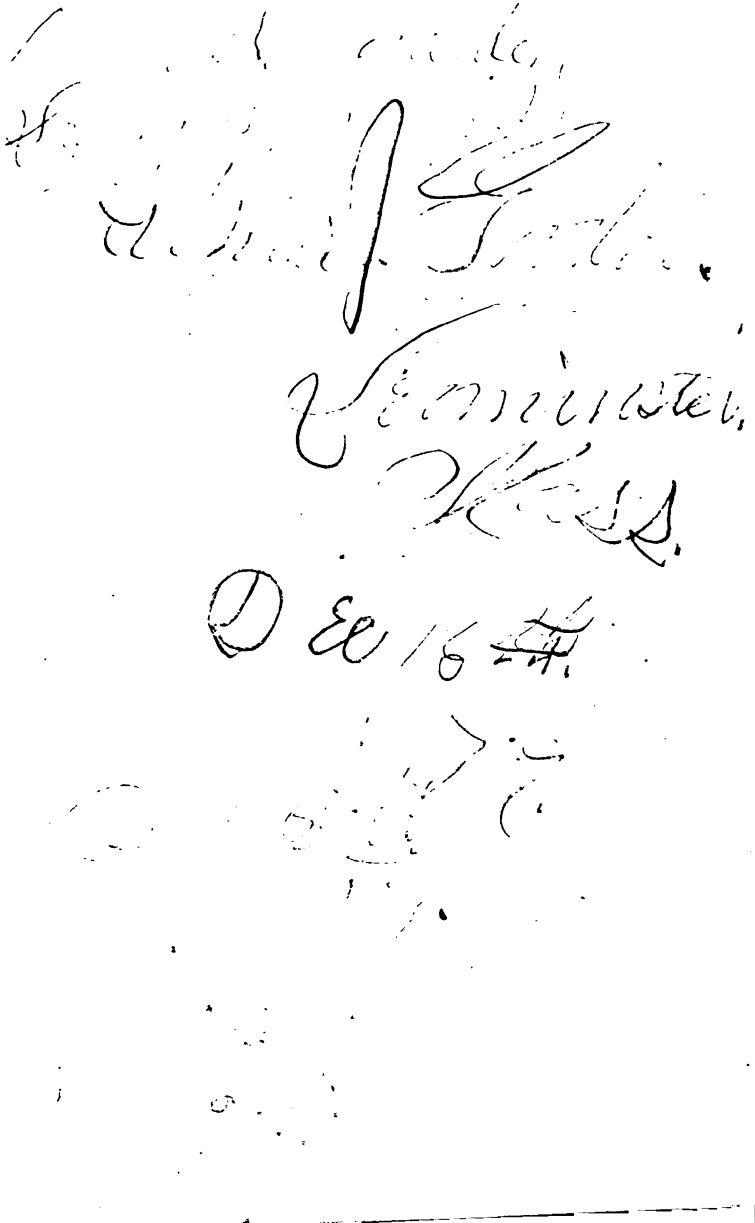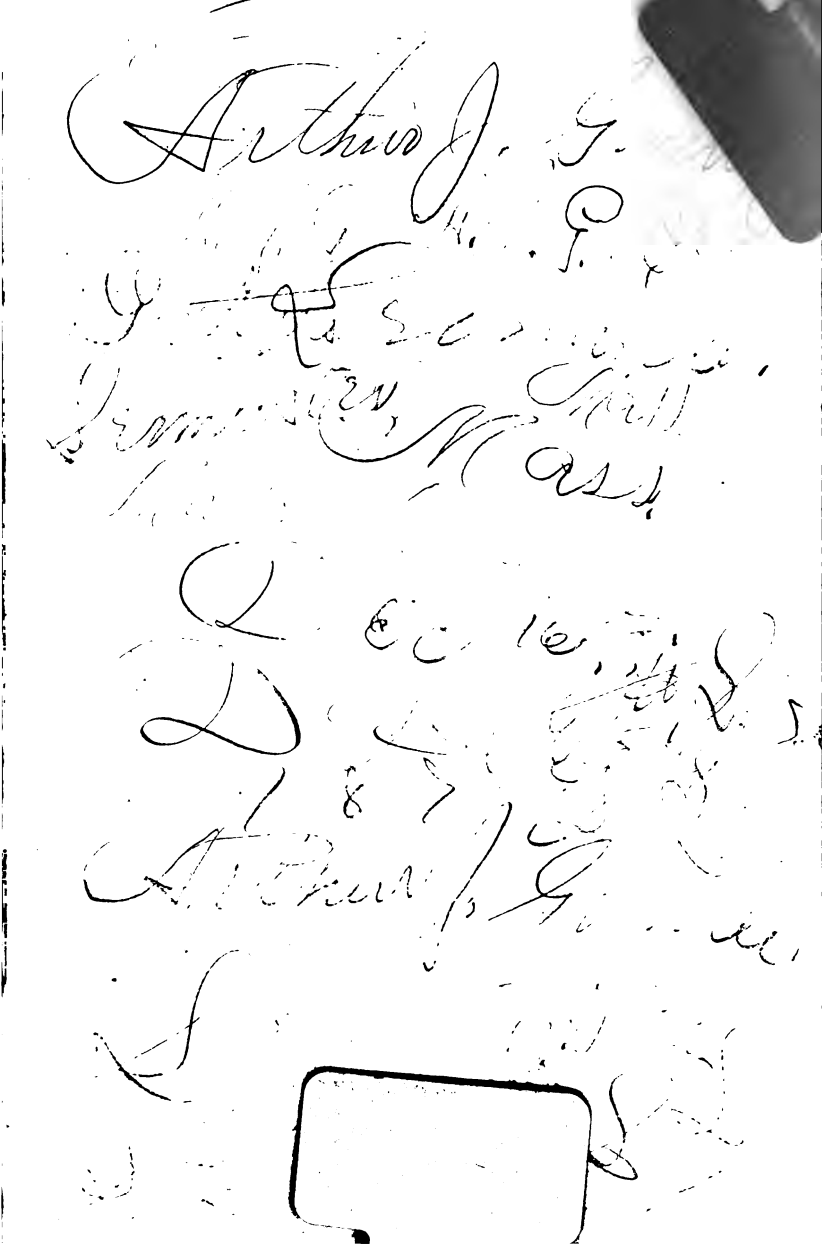
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